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*Semi-monthly, October to May, inclusive; monthly,
June, July, August and September*

Editorial and Advertising Office: 116 East 59th St.
NEW YORK CITY
Telephone: Volunteer 5-3571

Western Office: 2832 E. 23rd St., Oakland, Cal.

EUROPEAN OFFICE
26, rue Jacob : Paris, France
Telephone: Littre 43, 55

Published by THE ART DIGEST, INC.: Peyton Boswell,
President; Joseph Luyber, Secretary; Peyton
Boswell, Jr., Treasurer.

Entry as second class matter at the post office in
New York, N. Y., pending.

Subscription Rates, NATIONAL EDITION
UNITED STATES\$3.00
CANADA\$3.20
FOREIGN\$3.40
SINGLE COPIES25c

Subscription Rates, DE LUXE EDITION
U. S.\$5.00 FOREIGN\$5.40

Editor-in-Chief..... PEYTON BOSWELL
Associate Editor..... PEYTON BOSWELL, JR.
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European Editor..... H. S. CIOLKOWSKI
Pacific Editor..... FLORENCE WIEBEN LEHRE
Business Manager..... JOSEPH LUYBER
Circulation..... MARCIA BOSWELL HOPKINS

Vol. 5 1st June, 1931 No. 17

Desecration

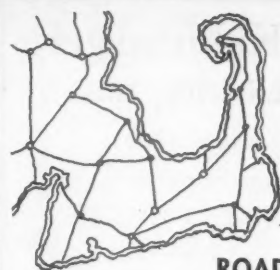
The "New Hope school" of American art, sometimes called the "Delaware Valley school," whose paintings are beloved throughout America, has been nurtured in beauty—the beauty that lies along the quiet west bank of the Delaware, with its ancient canal. That beauty is now in danger, and the artists are bestirring themselves to forefend the curse of having the canal filled in and converted into a roaring road for "unseeing tourists."

Their plaint is given to the world in the announcement of the art committee of the Phillips Mill Association, now holding the annual exhibition of the work of the Delaware Valley artists at Phillips Mill, two miles north of New Hope. The painters who have made the Delaware Valley known as a great out-of-doors studio and who have emphasized the beauty of that region call attention to the fact that the exhibition is under "a dark cloud, the effort of the legislature to convert the canal into a roadbed."

"The dark cloud," says the art committee, whose chairman is Daniel Garber, "may be dispelled by the veto of the governor of the state of Pennsylvania. He is familiar with the unexpected beauty of the river as it winds, accompanied by its canal. To turn the peace and quaint picturesqueness of the canal, used for almost a century, its barges drawn by mules whose bells announce their coming, into the speed and noise of a highway for unseeing tourists, means to drive away from the canal banks all the painters who reside within twelve feet of the water-line. Only those who have had an opportunity to visit the homes and studios between canal and river can realize the beauty that has been created—a beauty that could never be replaced."

THE ART DIGEST was born, and had its first struggling years, on a New Jersey hilltop, at Hopewell, not far from New Hope. The way between is as beautiful as Devonshire. Devoutly does THE ART DIGEST wish that the canal of the Delaware be left as it is, obsolete but too beautiful to be destroyed.

R. Moore Price, who creates frames for artists, and who is the brother of M. Elizabeth



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Price, member of the group of women painters known as "The Ten," and of Fred Newlin Price, New York art dealer and head of Ferargil's, is manager of the exhibition. The artists are: R. Sloan Bredin, Ethel Davenport, John Folinsbee, George Freedley, Daniel Garber, Elizabeth Gest Freedley, Anne Goodell, Robert Hogue, Clarence R. Johnson, William L. Lathrop, Inez McCombs, Kenneth Nunamaker, M. Elizabeth Price, Henry Rand, Florence Francis Snell, Henry B. Snell, George Sotter, Margaret Spencer, Robert Spencer.

A June Sculpture Show

One of the scarce June exhibitions in New York is the display of sculpture by Bernice West in the garden of Contemporary Arts, 12 East 10th St. There are several garden pieces in stone and bronze. Miss West studied under Lu Duble, Zorach, Archipenko and Amateis.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF THE ART DIGEST, PUBLISHED SEMI-MONTHLY, OCT. TO JUNE; MONTHLY, JUNE, JULY, AUG., SEPT., AT NEW YORK, N. Y., FOR APRIL 1, 1931.

State of New York,
County of New York, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Peyton Boswell, who, having been duly sworn according to law, deposes and says that he is the editor of The Art Digest and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, The Art Digest, Inc., 116 E. 59th St., New York, N. Y.; Editor, Peyton Boswell, 116 E. 59th St., New York, N. Y.; Managing Editor, none; Business Manager, Joseph Luyber, 116 E. 59th St., New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

PEYTON BOSWELL, Editor.
Sworn to and subscribed before me this 23rd day of April, 1931.

A. H. HILDEBRANDT,
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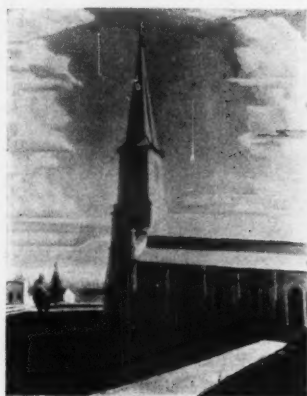
European Editor
H. S. CIOLKOWSKI
26 rue Jacob, Paris

Volume V

New York, N. Y., 1st June, 1931

No. 17

Artists, Museum and City Cooperate in Cleveland's Big Show



"The Church," by Max Bachofen, First Prize for Landscape in Oil.



"July," by Clarence H. Carter. First Prize in Water Color Awarded to Group of Five.



"Mayor John Marshall," by Sylvia Saul. First Prize for Portrait in Oil.

During the past twelve years Cleveland has shown herself strongly appreciative of the efforts of her own artists—a fact which explains why the Cleveland May shows have been steadily gaining stature in the field of national exhibitions. The Cleveland Museum has taken seriously its obligations to the city as a focal point for artistic development. The city, on its side, has patronized liberally the art produced (last year 336 items were sold from the May exhibition for a total of \$20,307). That this coöperation of city, artist and museum is achieving the expected results is shown by the 13th annual exhibition by Cleveland Artists and Craftsmen, being held in the museum until June 7.

Sales for the first three weeks have been far below last year, only \$8,335, a reflection of the nation-wide depression.

This year the jury, composed of Henry E. Schnakenberg, Gertrude Herdle and John Sloan, was faced with passing on 3,000 objects. There are 286 artists exhibiting as against 146

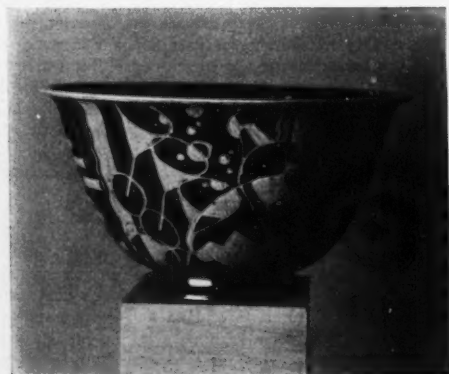
in 1920. Mr. Schnakenberg said: "To my knowledge, no city in this country is so fortunate as Cleveland in having the really fine coöperation that exists between its museum and its creative workers in the various arts. The Cleveland Museum seems to exist, not only as a storehouse for its riches, but also as an inspirational force in the community. It is so refreshing to find a museum that is a center of living rather than a mausoleum where art lies in state."

A list of the more important prizes follows: Oil—First landscape, Max Bachofen, "The Church;" second, Carl Gaertner, "The Popcorn Man;" first portrait, Sylvia Saul, "The Honorable John Marshall, Mayor;" second, Clarence Holbrook Carter, "Clara McClean;" first figure, Paul B. Travis, "Leopards and Pygmies;" second, Michael Sarisky, "Mother and Child;" first Industrial Cleveland, Jack J. Greitzer, "Inside the White Fence;" second, Thomas Clough, "Boats on the Cuyahoga;" first still life, Clarence Holbrook Carter, "Plums;" second, Elizabeth Bart, "Still Life." Mural—First, Ruth Helen Fox, "Gardenias."

Pastel—First, Paul A. Meyer, "Landscape No. 1." Water Color—First, Clarence Holbrook Carter, group of five. Sculpture—First, Marshall Fredericks, "Portrait of a Japanese." Etching—First, Kálmán Kubinyi. Lithography—First, Meyers Art Asher. Woodcut—First, Laurence Buell Field. Ceramic sculpture—First, Waylande Gregory, "Beaten Dog." Pottery—First, Viktor Schreckengost. Batik—First, Helen Bolly. Weaving—First, Gunhild Tiberg. Jewelry—First, Frederic Wade Hitchings. Metalwork—First, Joseph U. Suto.

While praising the general run of the exhibition, and especially the work of the younger artists, Grace V. Kelly of the Cleveland Plain Dealer found fault with certain of the prize winners. Of Max Bachofen's "The Church," she wrote: "It looks as if it might have just wandered in from some billboard. . . ."

"Henry G. Keller, whose inspiring example and whose gifts as a teacher have done more than any other thing to raise Cleveland to its present high position in the art world, no longer competes for the prizes, but his work dominates the exhibition just the same."



Punch Bowl, by Viktor Schreckengost. Awarded First Prize in Pottery.



"Inside the White Fence," by Jack J. Greitzer. First Prize for Cleveland Industrial Subject.



"A Japanese," Marshall Fredericks. First in Sculpture.

And the Pacific Is Supposed to Be "Calm"



"Girl Seated," by Arnold Blanch. Awarded Purchase Prize at San Francisco Annual.

The 53d annual exhibition of the San Francisco Art Association, at the California Palace of the Legion of Honor has received both praise and condemnation. Charles Henry Grant, official marine painter with the United States Navy on its 1925 cruise and a prominent member of San Francisco's old Bohemian Club, had only contempt for the modern works which predominated, terming it "a climax to the hokum a certain group has been attempting to put over on San Franciscans." Mr. Grant was quoted in the *San Francisco Chronicle*: "There is not one ounce of originality in all these three tons or so of poor Cézanne, Van Gogh and Gauguin imitations. The noise made by the screaming crudities that cover much of the wall space makes it difficult for the good art to get a hearing. These side-show spielers with their bearded ladies and three-legged calves and post-impressionist junk are vociferously attempting to put over their show as the main tent."

On the other hand, Lloyd La Page Rollins, also writing in the *Chronicle*, was enthusiastic over the progress made by art in California, as indicated by the show: "There is but little painting on a grand scale included in the nine galleries allotted to the show, nothing that is theatrical, nothing that is pyrotechnic. There is little that is actually exciting, but nothing that is boring. And it is just this sane medium of solidity and rationalness that is such a happy augury for the future."

"We have not what can be called a definite school here in California, but we have a type of painting that is a splendid precursor of the years ahead. For the dawn glimmerings are already apparent of a new day of art appreciation here in San Francisco. . . ."

"There is comparatively little of the derivative type of painting that obscures many of the Eastern exhibitions. In most cases the European influence is nonexistent."

Arnold Blanch, winner of the first Bremer

prize, was also awarded the \$500 purchase prize for "Girl Seated," according to a later announcement of E. Spencer Macky, the director of the Association. In arriving at the decision the jury, composed of Marian Simpson, Ralph Stackpole, Diego Rivera, Charles Stafford Duncan and Edward Bruce, was assisted by Lloyd L. Rollins, director of the Palace and also of the De Young Memorial Museum. Mr. Blanch, a resident of Woodstock, New York, has just finished a year as visiting instructor at the California School of Fine Arts.

The *San Francisco News* printed a series of interviews by men of opposing opinions "in the hope of arousing public interest and perhaps contributing something to public enlightenment." The result was still more fuel for the conflagration. To Charles W. Duncan the show was just "one great big banana. Both in painting and sculpture there are bananas, green, ripe, rotten—bananas for hands, arms, legs, feet, trees, rocks and even draperies—conscious or unconscious, it is a full crop. This is the year of the banana motif in art."

Although he did not mention Diego Rivera by name, Mr. Duncan did suggest that perhaps the "banana mania" is "due to the present Mexican influence," and added that "one is much inclined to suspect that some of our artists on this jury of awards did not dare to have honest opinions of their own in the presence of the Mexican giant."

Before leaving for Mexico City the "Mexican giant" answered his critics. Vigorously Rivera defended the awarding of the first prize in painting to Moffett's "Prison Riot": "Whoever understands American painting and engraving—that is, that done in Mexico and the United States by the artists of the people—will find therein the true derivation of this painting." He styled the abuse-battered head of a young girl by Arnold Blanch as "a painting fundamentally American by its fullness of form, its sensitive values and the moderation of its color." "The water color by Nash," he added, "is a proof that the American personality in art does exist."

From Maynard Dixon came this contribution: "Looking over 50 some odd per cent of the exhibition one would think that a yen for 'the experimental in art' had robbed our artists of their sense of fitness and of humor. In the ludicrous array can be seen the growth of a cult that makes a virtue of incompetence and takes 'self-expression' as an alibi for imbecility."

"It needs no longer a jury of artists to pass upon the 'works of art,' but a jury of psychoanalysts to pass upon the 'workings' of artists."

A cop may not be much of an art critic, but Mike Sweeney is no ordinary cop. For years he has been stationed at the Palace—years in which he has seen many an exhibition come and go—and he knows what he likes in art. "It's nuts, the whole kit and kaboodle of it," he said to a reporter of the *News*. "Does it look like something or doesn't it?—that's the way I judges 'em. Well, do these modernistic pictures look like anything? Not to me, they don't. Unless it's an omelette. Every one of 'em looks like an omelette. Honestly, this job has just spoiled my taste for eggs."

Will Exhibit in London

Mrs. Vera M. White, American water colorist, will hold an exhibition at the Reid and Lefevre Gallery, London, beginning about July 15. This will be the first exhibition by an American artist in these galleries.

Pascin Show in Texas

The Museum of Fine Art of Houston, Texas, through the courtesy of the Downtown Gallery of New York, is showing a memorial exhibition of the work of Jules Pascin until June 7. It includes oils, water colors, drawing.

"Curiously Modern"



"Portrait of a Man," by Ghirlandajo (1449-94).

As a gift of the Founders Society, the Detroit Institute of Arts has acquired "Portrait of a Man" by Domenico Ghirlandajo, formerly in the collection of Lord Grimthorpe. The portrait is a half-length figure in silhouette against a purplish background and is painted in fresco, the style being similar to that of the artist's frescoes in S. Trinita in Florence and in the Sistine Chapel. Authorities agree that the work belongs to Ghirlandajo's early (and best) period, between 1475 and 1485, when he was creating a distinctive style of portraiture.

Although Ghirlandajo painted religious frescoes, his style is essentially that of a narrative and genre painter, and his frescoes contain numerous portraits. His style of portraiture was unique. While Botticelli's subjects were given finely poetic treatment, and Andrea del Castagno's portraits had a truly heroic quality, Ghirlandajo's people were the solid, comfortable middle class of Florence. Vasari speaks of him as one of the greatest of Renaissance portrait painters and gives as his characteristics animation, naturalness and likeness. Ghirlandajo is unusual among XVth century portrait painters in that he did not smooth over his brush strokes but, though painting in fine detail, left the individual brush strokes much in evidence. His color is quiet.

The identity of the sitter in Detroit's acquisition has not been determined, but the head, according to the Institute's press matter, probably formed a portrait of a donor in some religious picture, now destroyed. "But whatever its origin may have been, its appearance today with its vigorous painting and fine design is curiously modern in feeling," says the Institute's announcement to the press.

Land and Sea Transportation

Hundreds of exact scale models of ships, trains, wagons, automobiles and other conveyances, together with numerous historic originals and replicas, comprise New York's first permanent exhibition of land and sea transportation from their beginnings to the present day at the new Museum of Science and Industry. The exhibition was gathered and arranged under the direction of Charles R. Richards, educator and authority on industrial museums.

Fake Sculptures by Dossena and Others Are Still on Market



"Angel of the Annunciation." Sold by Volpi to Miss Helen Frick as a Simone Martini.



Tabernacle (Ciborium) in Marble. Style of Simone Martini. Still on the European market.

A reader of THE ART DIGEST wanted to know if it did not think it was recounting old news in the matter of the Dossena fakes. No, it is not. These fakes, dozens of them, are still on the art market in Europe. None of them, apparently, are now on the American market. The European press and art periodicals had little to say about these fakes, and now and then it is possible to dispose of one of them

to the unsuspecting. Americans go to Europe, and should beware. THE ART DIGEST has photographs of several Dossena fakes which are still being offered.

Herewith is reproduced "The Angel of the Annunciation," sold to Miss Helen Frick by the Italian dealer Volpi, as the work of Simone Martini. It is by Dossena. At the right of it is reproduced a tabernacle which a Venetian dealer is offering as a genuine Renaissance work

"in the style of Simone Martini." It also is by Dossena. Among the photographs of fake antique and Renaissance sculpture in the possession of THE ART DIGEST that are still on the market are several by Dossena. The photographs are, in most instances, from Dossena himself. There are other photographs of works done by another hand, all bearing identical characteristics. Perhaps this man will be uncovered some day.

Proposal Is Made That American Universities Authenticate Art

The two sculptures reproduced herewith point to three lessons for the American art world. The first is that collectors should not bequeath, nor our museums accept, collections which are forever to be kept "intact." The second is that Americans should refrain from buying art of irresponsible foreign dealers who are not able validly to guarantee the works they sell. The third is that art lovers should see to it that, as soon as possible, there be established in American universities authoritative departments for the authentication and expertization of works of art, so that buyers of objects, as well as owners who want to sell, no longer will have to depend upon "famous experts" whose sustenance more or less depends upon the art trade.

Both these sculptures belong to the Quincy Shaw collection, which was bequeathed to the Boston Museum with the proviso that it must always be shown as a unit and intact. One is supposed to be a bust of Lorenzo da Medici by Verrocchio. The other is displayed as a Renaissance "Bust of a Youth" in the style of Mino da Fiesole. Experts agree that both are modern, and the majority attribute them to Bastianini and date them between 1850 and 1860.

These busts are on display in the Boston Museum not far from a bronze plate on the wall giving the provisions of the Quincy Shaw bequest. Students are sometimes seen sketching them.

One of the reasons why THE ART DIGEST reproduces these busts at this time is the fact that some authorities believe the marble bust sold to Edsel Ford as a Mino da Fiesole by a foreign dealer and presented by him to the Detroit Art Institute, which turned out to be modern, is also the work of Bastianini, who was the Dossena of seventy years ago.

Dr. W. R. Valentiner in a signed statement

at Detroit admitted he was mistaken about the authenticity of the Ford bust, and asserted that the price was \$25,000 instead of \$125,000. In extenuation he said: "It was endorsed by Dr. Bode, the greatest connoisseur on Italian sculpture, and by de Nicola, the former director of the Museo Nazionale in Florence."

Dr. Bode's reputation depended largely on the ponderous volumes he wrote. A few years ago when a bust of Flora by Leonardo da Vinci was offered to the Kaiser Friedrich Museum in Berlin he authenticated it. Afterwards reproductions of it were printed in England and were seen by an obscure English sculptor, who

said: "I made that!" He was told he was a prevaricator. "Very well," he said, "if you will chisel into the base you will find that I used scraps of English newspapers for filler." They did, and brought out pages from the London Times.

Those who have suggested that American universities establish scientific departments for authenticating art, would divide the task. Harvard, for instance, might undertake Renaissance paintings; Yale, primitives; Princeton, sculpture; and still other universities could take over antique furniture, ceramics, metal work, ivories, textiles, engravings, etc.



Bust of Lorenzo da Medici. Exhibited as an A. Verrocchio. Possibly by Bastianini (about 1850).



Bust of Youth. Style of Mino da Fiesole. A forgery, possibly by Bastianini (about 1850).

Illegal, Cries Heir as Auction Hammer Falls



"Balthazarine van Linik," by Van Dyck.

The world economic depression was reflected in the auction of the famous Stroganoff collection, conducted by the Berlin house of Rudolph Lepke at the order of the Soviet Government. Prices were far below the expected level. Several items were withdrawn because of low bidding, and the rather modest total of \$613,326 was realized. According to the New York *Herald Tribune*, American buyers were not conspicuous.

The sale, considered an art event of international importance, was not without its high

lights. The purchase of two famous Van Dycks, "Nicholas Rockox" and "Balthazarine van Linik with Child," for \$157,000 by Goudstikker, Amsterdam dealer, furnished the sensation. Rembrandt's "Christ and the Samaritan at the Well" brought the second highest price, \$49,980, from Arthur Goldschmidt of the house of J. & S. Goldschmidt in Berlin. The big surprise of the first day was the forced withdrawal of the widely known "Bacchanal" by Poussin and two decorative paintings by Boucher when the bids failed to reach the minimum price set by the Soviet Government.

Other prices were: \$11,000 for Cranach's "Adam and Eve" (Goudstikker); \$14,000 for Jacob Van Ruysdael's "View Over Haarlem"; \$38,000 for six paintings by Hubert Robert; \$11,900 for Romney's "Countess Woronzoff"; \$6,000 for Rubens's "Rosenkranz" (Blumenreich of Berlin); \$6,664 for Greuze's "Portrait of Count Stroganoff as a Child." The second session, devoted to furniture, bronzes and plastics, was even more disappointing. The highest price was \$15,232 for Falconet's marble figure of Cupid sitting on clouds. Two Houdon busts, of Voltaire and Diderot, were sold to J. Seligmann for \$6,188 and \$10,710 respectively.

A dramatic incident was enacted before the auction when the Princess Schergatoff-Stroganoff of Paris wrote to Lepke's protesting against the sale and threatening in her own name and "in the name of her legal heirs, to make the buyers responsible for any harm done to the pictures they thus illegally acquire." The Princess said: "The collection remains entirely my property. The Soviet Republic has taken possession of this collection in a way that sets at defiance every principle of international law."

Sheets Fulfills

Millard Sheets, 23-year-old California artist, who had the distinction last Fall of being the only Pacific Coast painter to be included in the 29th Carnegie International and whose work was hailed by many critics as holding so much promise for the future, has lived up to all his promises, judging from what the critics said about his one-man show, just closed at the Dalzell Hatfield Galleries in Los Angeles. Those who expressed fear that a strong beginning might forecast a weak ending were happily wrong. After speaking of the honors, praise

and opportunities (Sheets has been invited to exhibit, jury free, in the 1931 International) which have attended his meteoric rise, Arthur Millier of the Los Angeles *Times* stated that he has answered it all with only one response—gruelling hard work.

"His present exhibition," he wrote, "shows him at once so mature and so full of youthful enthusiasm that the impact of the pictures is electrifying. Here are things one dreams of seeing painted by California painters, done for the first time and often with astonishing mastery. Sheets has that unique faculty—found only in exceptional artists—of finding his own motifs in the commonplace of everyone's experiences. The work of art he produces is not commonplace, nor does it pander to common taste. . . .

"In this one year of work—an exciting year for him because it included his marriage—Sheets has filled out his past promise. In this short period his mind and brush have learned to make the subtle transitions that give unbroken continuity to his surfaces. His conception and knowledge of form have grown beyond any reasonable expectancy.

"Courage is, after all, the secret of Sheets's development. Life gave him his temperament, but he has not allowed it to rust, always pushing himself toward obstacles that he may surmount them with athletic joy. . . .

"There are two types of painters who make early successes. The clever potboiler who finds out what the public likes and depicts it to their taste; and the creative artist whose instinct guides him to motifs, which, unobserved before he brings them to light, are common to universal experience. Millard Sheets, at the early age of 23, must be reckoned of the latter type."

Beaux's "de Forest"



"Robert W. de Forest," by Cecilia Beaux.

When Robert W. de Forest died, this portrait of the president of the Metropolitan Museum of Art was hanging in the exhibition of portraits by Cecilia Beaux at the Syracuse Museum of Fine Arts. Anna W. Olmsted, writing in the *Post-Standard*, said the exhibition revealed the fulfillment of Miss Beaux's credo: "Imagination and insight are the substance of good painting."

"The artist," said the critic, "is fond of placing her subject low in the canvas, with much space above the head, and this arrangement is to be found in the interesting portrait of Robert W. de Forest, which was at the Syracuse Museum at the time of his death. The large quiet space at the top is never empty, with the rose drapery at one side relieving any possibility of color monotony occasioned by mere man in a brown business suit. . . . The south gallery has taken upon itself an air; and we stand and gaze before a company of the young, the middle-aged and the most truly paintable, the old. Her subjects are alive—never portrayed—and in the art with which they have been rendered there is never a vestige of what has been dubbed technical swagger."

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The Near East

The collection of ceramic art of the Near East, being held at the Metropolitan Museum until June 28, is considered one of the most important of its kind ever organized in this country. Two examples of Babylonian wall decoration in enamel brick, obtained from the Berlin State Museum, form an interesting part of the display. A similar one, acquired by the Detroit Art Institute, was reproduced in the 15th April number of *THE ART DIGEST*. Dr. Maurice S. Dimand, associate curator of decorative arts, said of the Metropolitan's examples:

"These two panels and others of the same kind now in Berlin were put together by German experts from thousands of fragments found by German excavators in Babylon in 1899. The reliefs convey to us a picture of the decorative splendor of Babylonian architecture and the technical skill of Babylonian artists in the time of Nebuchadnezzar II. (604-561 B. C.). To this king of the Neo-Babylonian Dynasty Babylon owed some of its finest temples and palaces. In the midst of the ruins of Babylon stands the mound, el-Kasr, containing several temples, the remains of the main citadel with the great palace of Nebuchadnezzar, and the Ishtar Gate, the main gate of Babylon. The walls of the gate, about forty feet high, were built of brick and richly decorated with numerous rows of animals, such as bulls and dragons, in relief covered with polychrome enamel. On the same mound, Koldewey found ruins of the Procession Street of the god Marduk, which passed through the Ishtar Gate and finally led to Esagila, the temple of Marduk."

"The exhibition accomplishes a number of special purposes," wrote Edward Alden Jewell

Braun Collection Acquires a Fine Sargent

A portrait in oil, done about 1892, considered one of the finest ever painted by John Singer Sargent, has been purchased by John F. Braun of Philadelphia, from the Grand Central Art Galleries. The painting, whose subject is Mrs. Thomas Holmes-Spicer of London, formerly Miss Helen Dunham of New York, until recently had a place with the Wertheimer portraits by the same artist in the Tate Galleries in London.

The sitter is attired in white satin and seated in a green chair against a deep red background. The work is said to have "the flair and dash of Sargent at the peak of his career."

Mrs. Holmes-Spicer was a friend of the Sargent family, particularly of the artist's sisters. Her portrait, offered for sale for the first time, was bought by Mr. Braun two days after it was placed on the market. It was acquired from the subject, herself, in London.

The portrait will go into Mr. Braun's famous collection of American art, which he has been gathering for more than twenty years.

Not only is he a connoisseur, but he is active in all the major art affairs of Philadelphia, especially in the Art Alliance.



"Mrs. Thomas Holmes-Spicer," by Sargent.

in the *New York Times*. "In piece after piece we may trace Near Eastern pattern back to that great mother source, Chinese design, which has exerted its influence through so many ages. Often in the Persian ware, Chinese and native motifs are to be found side by side. In their best efforts the potters of Persia, Mesopotamia, Asia Minor and the other countries show them-

selves masters in the realm of assimilation, however, just as they were masters when it came to fabricating surfaces of the most intricate and subtle bloom. Finally, the visitor may trace in his own mind no end of fascinating derivations that come to light, centuries later, in the work of our own modern artists, whether in ceramic or upon canvas."

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COUNTRESS KINSKY BY
ELIZABETH LOUISE VIGÉE-LEBRUN
(1755-1842) size 28¾ x 23¼ inches

Elizabeth Louise Vigée-Lebrun was born in Paris on April 16, 1755, the daughter of a French painter, from whom she received her first instruction. When only 20 years old she had made her name by her portraits of Count Orloff and the Duchess of Orleans. In 1776 she married the painter and art critic J. B. P. Lebrun, and in 1783 her picture "Peace Bringing Back Abundance" (now in the Louvre) gained her the membership of the Academy. Among her many sitters was Marie Antoinette, of whom she painted over 20 portraits between 1779 and 1789. When the Revolution broke out she escaped to Italy, where she worked at Rome and Naples. In 1782 she went to England where she painted Lord Byron and the Prince of Wales. She died in Paris in 1842 at the age of 87, having been widowed for 29 years.

The reproduction to the left is that of "Countess Kinsky," which is representative of Mme. Vigée-Lebrun at the height of her career. It is in beautiful condition and is now on view at the above address. This painting is recorded in *Memoirs of Madame Vigée-Lebrun* by W. H. Helm.

PORTRAITS AND LANDSCAPES

of the

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DUTCH XVII CENTURY

SPANISH XVII and XVIII CENTURIES

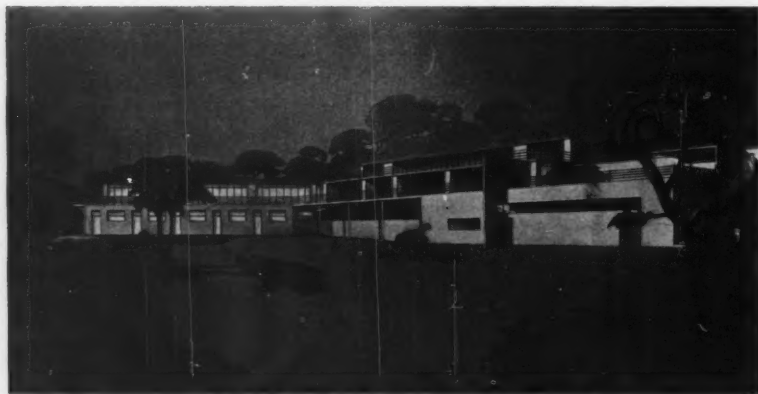
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Dealers and Collectors are invited to visit our new galleries or communicate with us regarding purchase or sale of paintings or collections

Will Erect Functionalist School Building



Architect's Design for the Hessian Hills School.

New York state is to have the first school building designed according to the new "functionalist" architecture. The plans of Howe &

Lescaze for the Hessian Hills School, Croton-on-Hudson, have been accepted.

George Howe, a member of the firm, in a

statement to *THE ART DIGEST*, discusses the new solution of practical problems and the economy possible in construction. "The method of providing for maximum space, light, comfort, convenience, integration of various units, while omitting mere ornament, is usually called 'functionalism,'" says Mr. Howe. "Functionalism, however, forms only the basis of modern design. The mere solution of the material is not sufficient. In a school building it is necessary to provide a stimulating background for the young mind."

The building has a striking arrangement of rooms and terraces. There are three floor levels. A ground plan, bent at an obtuse angle, fits a curving and sloping hillside. The construction is to be principally of steel and concrete. Contrasting with the whitewashed outer walls will be the banded windows and black lines of the terrace railings and posts. The inner walls of the porch and the protected walk will be green.

Concerning the aesthetic problem, Mr. Howe says: "The building has good proportions, and that is the essential element of architectural beauty. The absence of applied ornament and decorative details may startle one who is accustomed to seeing them, but we feel that the outward aspect of this building is a sincere and intelligible image of well-balanced construction of rooms, terraces, windows and doors, well shaped and well related to each other, and that we have thus achieved beauty."

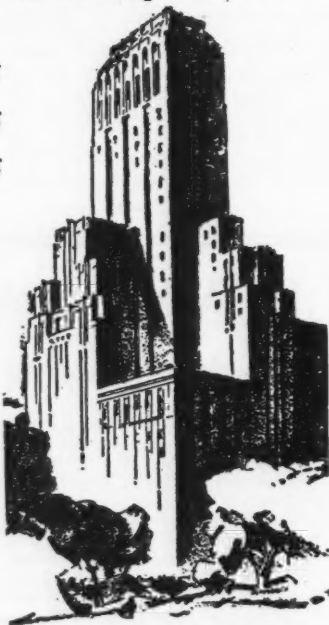
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Prizes in the Oranges

The recent Sixth Annual Exhibition of the Art Center of the Oranges was attended by nearly 5,000 visitors. The displays have shown constant progress throughout the years, demonstrating to the community the cultural value of an art organization. The prize winners:

Sculpture, first prize, Harry Lewis Raul; second, Elizabeth Kip Nichols; honorable mention, Helen M. Habberstad. Oil paintings, first prize, Grace E. Wesson; second, Henry Rankin Poore; honorable mention, Josephine Gesner Raul. Water colors, first prize, James Timpson; second, Mary Cowles Clark; honorable mention, Ada Budell. Mezzotint, Rowland C. Ellis. Dry point, Harry V. Osborne. Etching, Everitt Kilburn Taylor. Aquatint, Tracey M. Little. Wood block, first, Rowland C. Ellis; second, Gladys V. Mitchell. Pencil drawings, first prize, Everitt Kilburn Taylor; second, Victor Reynal. Pastel, Van Dearing Perrine. Charcoal drawing, William J. Baer. Cartoon, Lute Pease. Commercial prize, Harriet Wilson.

Murphy Wins Southern Vote

The Savannah *Morning News* prize of \$50 for the best liked picture in the exhibition of the Southern States Art League has been awarded by popular vote to Christopher Murphy, Jr., for his "Portrait in Pastel." Second and third places went to Mrs. M. M. Hopkins and Miss Lila Cabaniss, respectively.

Katchamakoff in San Francisco

Atanas Katchamakoff, Bulgarian-American artist who is having a one-man showing of sculpture at the Stendahl Art Galleries in Los Angeles until June 7, will exhibit his work at the California Palace of the Legion of Honor, San Francisco, from June 15 to July 15.

Taylor Takes Worcester Post

Francis H. Taylor, for four years curator of medieval arts and editor of publications of the Pennsylvania Museum of Art, and latterly curator of the Rodin Museum in Philadelphia, has accepted the directorship of the Worcester (Mass.) Art Museum.

Buffalo's Annual

The Twenty-fifth Annual American Exhibition of paintings is being held at the Albright Art Gallery, Buffalo, N. Y., until June 22. The problem which this exhibition has solved is that of taking a cross-section of all kinds of American paintings and exhibiting them side by side so that each picture has a fair chance. It contains pictures which have won recognition in the various annual exhibitions of American art.

John S. Sargent's conservatism is contrasted with Thomas H. Benton's striking ironic conception of the "noble experiment," called "The Smugglers." Ivan Le Lorraine Albright, who has been called the "Carpaccio of America" by Daniel Catton Rich of the Chicago Art Institute, is represented with two early portraits of middle western characters, "The Wheelwright" and "Fleeting Time Thou Has Left Me Old."

The following artists are included: Edward Bruce, Charles Burchfield, John Steuart Curry, Paul Trebilcock, Umberto Romano, Alexander Brook, George Luks, Guy Pene du Bois, Jules Pascin, Henry Mattson, Leopold Seyffert, Edmond C. Tarbell, Henry E. Schnakenberg, Grant Wood, Edwin Dickinson, Joseph Pollet, William J. Glackens, Emil Holzhauer, Jonas Lie, Ernest Blumenschein, Jean McLane, Frederic J. Waugh, John Sloan, Karl Anderson, Gifford Beal, J. Theodore Johnson, June M. Knabel, Mary Townsend Mason, Herman Rednick, Edna Reindel, Vladimir Rousseff, Gordon Samstag, Simka Simkhovitch, Anthony Thieme, A. Walkowitz, Harold Weston, Carl Wuermer and Marguerite Zorach.

In discussing the art of yesterday and today, Dr. Hekking, director of the Albright Gallery, said: "At the outset the public has been apprised of the fact that there is no single school which is the final solution of all time; that if we would, and I believe we could if we attempted it, paint like Michelangelo or Rembrandt, we could make such a startling success of it that it would demoralize the Old Master market, for seldom have we had more good draftsmen and able technicians. It is, however, one thing to take a type, as did the Chinese, and copy for generations, developing only a perfection of technique, and quite another thing to start out on an uncharted sea of experience and, obeying that undefinable will-o'-the-wisp which is every sincere artist's only guide, namely the aim and urge to develop something that shall express his feeling in terms of the accepted and understood laws, not rules, of rhythm, balance, and form, and all this within the circumference of his and his countrymen's contemporary experience."

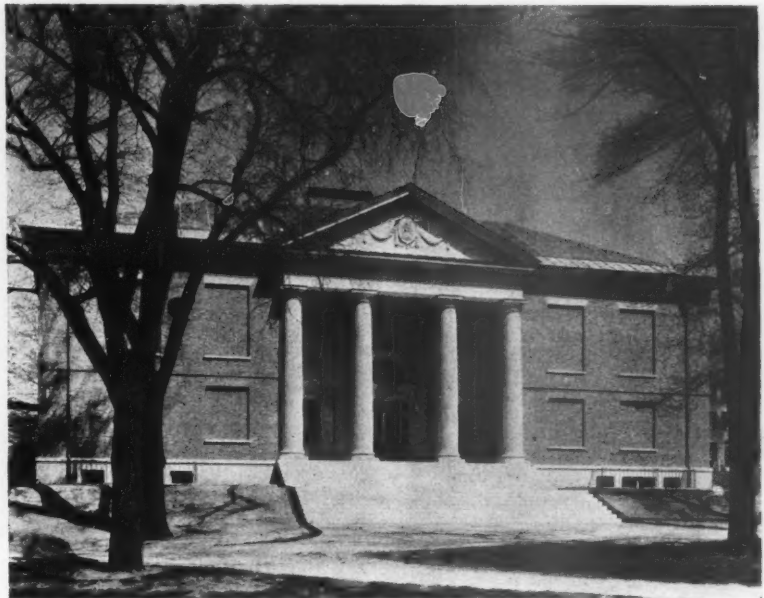
"Mass Production"

More than 4,000 paintings are being shown at the Spring Salon in Paris this year, besides statuary, engravings and exhibits of craftsmanship. However, all this makes the display a subject of "quantity not quality," according to G. H. Archambault, Paris critic of the New York Sun.

"Once again," he wrote, "it is to be noted that quality does not go with quantity, so much so that several ill-lighted rooms seem purposely to have been filled with canvases that no one is likely to care to see. The whole show could be dismissed with the statement that Paul Chabas, in his inevitable version of 'September Morn,' has included seals this year, and that Kees Van Dongen has one of his most daring portraits."

"Again this year the Salon is the joint show

America's Art in an American Setting



Addison Art Gallery of Phillips Academy, Andover, Mass.

Undoubtedly this Summer the newly opened Addison Gallery of American Art, at Phillips Academy, Andover, Mass., will become a mecca for art lovers from all over the United States and especially from New England. Readers of the last number of *THE ART DIGEST* are familiar with the splendid collection of works by American painters which it already possesses. Herewith is presented a photograph of the beautiful structure, designed by Charles A. Platt of New York, to house it.

The building is of brick in the modified Georgian style, to conform with the other architecture of the academy. Set amid the traditional elms of New England, it faces the campus, near one corner, in close proximity to the old chapel. This structure will be demolished (a new one is nearly completed) and the vacant spot will be landscape gardened. The appointments of the building include every modern museum idea. Stately and quiet beauty is expressed in the halls and galleries.

Several New York art critics made the pilgrimage to Andover, which is 22 miles west of Boston, to see America's newest museum. Margaret Breuning of the *Post* wrote of the gallery's contents: "It is a distinguished collection

—probably one of the most important of American art ever brought in one grouping. If never before, the definiteness of that quality which we call 'American' in art makes itself felt. A directness, a simplicity almost rugged at times, and a strange mingling of romanticism with realism are all perceptible in the blend of native qualities which strike down into racial depths for sustenance. There is, however, no type, no school, but disparate viewpoints and interest as well as widely separated technical approach. It is a good heritage, and one feels strangely stirred by it in these surroundings, where the character of early American architecture has been preserved as its setting."

Besides the notable collection of paintings and art objects already described by *THE ART DIGEST*, the Addison Gallery also will hold special exhibitions continuously. Two are now going on—one of a group of early American silver, pewter and glass loaned by Mrs. Francis P. Garvan of New York, the other of contemporary paintings, provided by artists and by art dealers. The latter includes the work of several well known conservative painters and a few pictures by such moderns as Georgia O'Keeffe, H. E. Schnakenberg, Walt Kuhn and Maurice Sterne.

of the Société Nationale and the Artistes Français. Neither of these societies has yet brought to light the much-heralded 'new school of French painting.'

"The Artistes Français especially are traditional, forming a sort of annex to the Beaux Arts School. The result is uniform work that is uniformly sound but at the same time uniformly unoriginal, with utter disregard for the influence of the modern schools. There are

at least a dozen nudes and a dozen portraits by men who have 'arrived' on which the signatures of the artists might be transposed without any one being the wiser. In the landscapes there is more individuality, but always in the classic vein. The Artistes Français have standardized painting, and the result is mass production."

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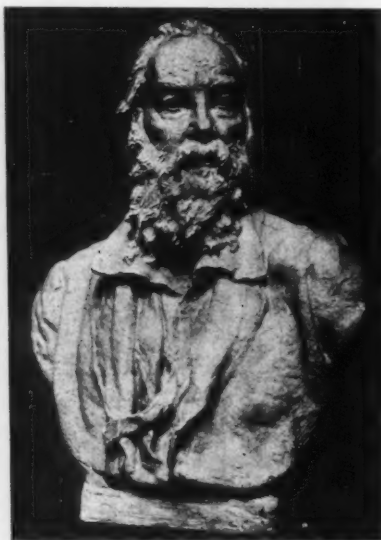
12 East Tenth Street

New York

Whistler Is Now in His Niche of Fame



"Whistler," by Frederick MacMonnies.



"Walt Whitman," by Chester Beach.

The busts of four more famous Americans, selected for the Hall of Fame, New York University, in the last quinquennial election in 1930, have now been installed in the Colonnade. The statues are: "James Monroe" by Hermon A. MacNeil, presented by the students of James Monroe High School, New York; "Mathew Fontaine Maury" by F. William Sievers, given by the United Daughters of the Confederacy; "Walt Whitman" by Chester Beach, a gift of the Brooklyn Daily Eagle;

"James A. MacNeil Whistler" by Frederick MacMonnies, a gift of Clarence H. Mackay, George du Pont Pratt and others.

Under each bust is a bronze tablet containing biographical data and a quotation from the writings of the persons so honored. That under Whistler reads: "Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick and choose, and group with science those elements, that the result may be beautiful."

Kurtzworth for Los Angeles

The Los Angeles Museum has announced that the long vacant post of art curator of the museum has been filled by Harry Muir Kurtzworth of Chicago, art director, painter and teacher. Mr. Kurtzworth has many plans in mind for building the art department of the museum into a more practically functioning institution.

He is particularly interested in helping the

American citizen appreciate the arts as consumer and is fostering the wider use of the creative artist's talents. He says: "Los Angeles now has a great museum for and by the people of 45 cities in the county. Its overhead and building program is perpetually assured." Mr. Kurtzworth thinks that what the museum needs now is gifts and funds from which a collection of masterpieces of all the arts may be assembled to balance the modern collections given by Mr. and Mrs. Preston Harrison.

Arts Convention

The American Federation of Arts held its annual three-day convention at the Brooklyn Museum of Art. The program was an ambitious one. In his welcoming address, Dr. William Henry Fox, the director, pointed out the federation was endeavoring to do nationally what the museums are doing locally—to educate public taste and to make America more art conscious. At the opening session a tribute was paid by Dr. John H. Finley to the late Robert W. de Forest, who at the time of his death was chairman of the board of directors of the federation.

Perhaps the "high light" of the convention was a resolution recommending to President Hoover that official government portraits for display in government buildings be painted by American artists of recognized standing. The fact that these "official" portraits have in the past been often executed by foreign artists, many of them third rate painters whose only qualification seemed to be a European label, has brought much bitter opposition from American artists. The American Artists' Professional League carried on a fight this winter to insure the native artist a "square deal." Now that these two great organizations have become allies in the fight high hopes of success are held.

Leila A. Mechlin reviewed the growth of the federation's work since it sent out its first traveling art exhibition in 1909-10: "During the season of 1930-31, we sent out 56 collections, for which 333 engagements were made in 39 States, the District of Columbia and Canada, not including the special exhibitions of Mexican arts and industrial art, for which bookings were arranged separately. They were shown in 56 colleges, 29 art museums, 23 art associations, clubs, schools, State fairs, libraries, etc. Included in these collections were 3,295 items, and the insurance coverage was over \$700,000. Over 500 American artists were represented."

Frederic Allen Whiting, the president, outlined the program of financing required to enable the federation to develop adequately its present functions and to undertake new projects. Mr. Whiting urged the "establishment of an art foundation with from \$2,000,000 to \$10,000,000 capital, to do in the fields of art what is being done in the fields of education, medicine and social work by numerous other foundations." The work of the federation has been handicapped by lack of funds, according to Mr. Whiting. Although various foundations have given it generous support, private benefactions have been small. A fund of \$50,000 is needed to finance the publication of the federation's books and magazine. Of this sum \$20,000 is required to promote the federation's official magazine, "American Magazine of Art," this year, and the same amount in 1932.

Plans were made to carry art into the preparatory schools, so that "when boys and girls enter college they will realize that art has a definite place in the lives of cultured men and women." Art for the farmer and villager and the country home was discussed and the extension of sculpture out of doors and more and better gardens was urged.

Edison Bust for Munich

A marble bust of Thomas A. Edison by Mrs. Evelyn Longman Batchelder was recently unveiled in the Deutsche Museum's Hall of Fame, Munich, Germany, beside that of Warner von Siemens, Germany's electrical pioneer. The Edison Pioneers Society and the American Institute of Electrical Engineers donated the bust.

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Auction Digest

Analysis of the auction season just closed at the American-Anderson Galleries, New York City, disclosed the fact that the average total realized per session for all sales was slightly more than last season. A total of \$3,575,893.50 for the season, or an average of \$29,799 per session, was reached for the 63 sales, 120 sessions, conducted between October, 1930, and May, 1931. For the previous season (1929-1930), the figure showed a total of \$4,603,253.20, or an average of \$28,332 per session, for 75 sales or 166 sessions.

Of this season's sum, \$1,974,757.50 was realized for art objects, tapestries, rugs, furniture, decorations, etc. The paintings brought \$933,419.50, the two most important sales being that of a Swiss nobleman, whose collection realized \$211,490, and one of the Ehrich Galleries which brought \$89,935. Many new high records were established in the field of books and autograph material, the total for these sales being \$525,792. In the six sales of prints and etchings \$141,934.50 was realized, and it is interesting to note the increasing demand for early American prints.

Although the average this year has been higher per sale, the total amount of business done by the concern has been less. The increase over last season in the average realized per session attains significance in view of the cumulative effect of continued financial depression which was universally felt during the season in a widening circle of financial and commercial fields. In spite of the depression, important museums and other public institutions found funds available for the purchase of various items. Analysis warrants a reiteration of the statement that the most desirable items, whether in the field of art objects, paintings, books or autograph material, were the ones that best resisted the sustained pressure of financial conditions, while the more mediocre were offered with less successful results.

The highest single sale total for the season was \$355,465, brought by the collection of Mrs. Ambrose Monell, containing 64 items. Included were a small group of paintings, Gothic stained and painted glass, and furniture. The highest price was \$85,000 for a Turner, topping a Rembrandt which brought \$75,000.

The collection of Comtesse de la Béraudière brought \$277,455; and the Houdon bust of Comtesse de Sabran went for \$80,000. A collection of antique textiles and Italian furniture formed by V. & L. Benguiat brought \$269,712.50. A selection from the Francis P. Gar-

Maclet, French Realist, Has Exhibit Here



"View of Hyères and Mountains," by Elisée Maclet.

Elisée Maclet, French landscape painter, is now being featured at the Balzac Galleries, New York. For the most part he has taken his subjects from the rural districts and cities of Southern France, the Riviera and at Villefranche—a port whose quiet beauty has not been spoiled by the influx of tourists. Simplicity of structure, together with a rich, forceful sense of color are the dominant attributes of this artist.

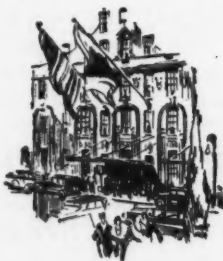
Royal Cortissoz of the *Herald Tribune*: "Maclet strikes directly at the heart of nature. He seems less actually preoccupied with adopt-

ing the colors of Renoir's vibrating palette and Utrillo's stark way of visualizing a deserted thoroughfare . . . than with making the scene more real than either could have painted it. . . . Maclet makes his own personality strongly felt through the reverberating force of his color. It is more than merely joyful. It is instinct with force. He expresses the substance of reality in the majority of his paintings with a fine-spirited modern accent."

The *Times* said: "Particularly in his latest work M. Maclet shows a hearty love of the earth; its teeming life, its luxuriant affirmations."

van collection of early American furniture, silver, etc., realized \$242,852.50. The interest of collectors in this silver was shown by the fact that \$9,000 and \$8,500 were paid for two

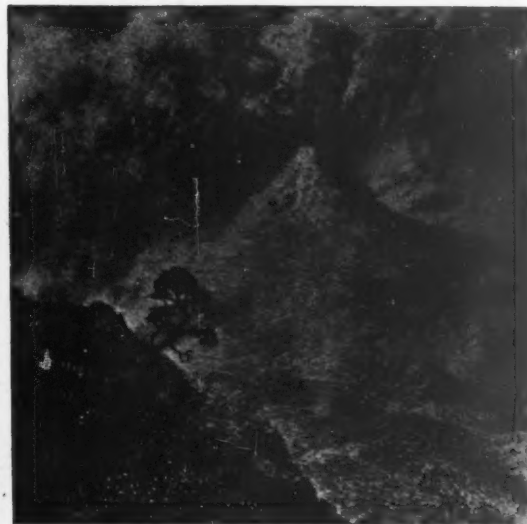
bankards by Peter van Dyck and Hendrik Boelen, early New York craftsmen. The Benjamin Flayderman collection of American furniture, silver, etc., brought \$86,320.



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Germany's "Donatello" Died 400 Years Ago

*"Adam," by Tilman Riemenschneider.**"Eve," by Tilman Riemenschneider*

"Adam" and "Eve" are among the subjects included in the exhibition of sculpture and wood carvings by Tilman Riemenschneider, called the "Franconian Donatello," whose 400th anniversary is being commemorated at the Luitpold Museum in Würzburg, Germany. The figures are executed in stone in the restrained

Gothic manner of his earlier works. Later Riemenschneider evolved a peculiar "Franconian Renaissance" style, reconciling himself to the new Italian influence which was making itself felt in Germany during his lifetime.

The sculptor was born in Osterode, in the Harz Mountains, Germany, about 1460. Going to Würzburg in 1483 he spent the rest of his life there and died in 1531. An addition to the Luitpold Museum will be dedicated to his memory.

Another exhibition of Riemenschneider's work was held at the Hanover Museum during May.

Will Meet in Dallas

An invitation to the Southern States Art League to hold its 12th annual exhibition and convention in the Highland Park Gallery, Dallas, Texas, was accepted at the 11th annual convention held in Savannah, Ga., in accordance with the policy of the League "to hold every third meeting west of the Mississippi River, when feasible."

Because President Ellsworth Woodward was unable to be present, Vice-President James Chillman, Jr., director of the Museum of Fine Arts of Houston, presided over the convention. The four officers of the League were all re-elected.

Reports on the circuit exhibitions showed that the 7th circuit had showed in seven states, with 63 pictures in two groups, with sales of \$397, and the 8th circuit, comprising 81 pictures filled 35 engagements, with no sales so far. Including two purchase prizes, sales from the 10th annual exhibition totalled \$724.

Paris in Detroit

Dr. Wilhelm R. Valentiner, director of the Detroit Institute of Arts, has assembled a collection of contemporary French paintings, to be on exhibition at the Institute until June 22. Numbering 150 works, the collection presents a survey of the most important painters of Paris who have been active in the last thirty years. While a few paintings by Renoir and Degas establish the transition from the style of the impressionists, the stress of the show is laid on Cézanne and his followers. Included with the earlier masters are Toulouse-Lautrec and Odilon Redon.

Since the tendencies of the modern movement in Paris are varied and not easily defined, and artists from other countries, though coming more or less under the influence of the Paris atmosphere, have impressed their stamp on it, examples of the Spanish Picasso, the Italian Modigliani and Chirico, the Portuguese Miro, the Belgian Masereel and the Roumanian Pascin have been included. The material is lent by private collectors in New York and Detroit and by New York art dealers.

Baltimore Gets an Aphrodite

The Baltimore Museum of Art has acquired a superb example of Greek sculpture through the generosity of Miss Blanche Adler. The work, a marble head of the goddess Aphrodite, is carved of Parian marble and dates to the IVth century, B.C.

A Cincinnati Window Show

The Cincinnati Art Club was represented by 70 local artists in an exhibition held by the Municipal Art Society of Cincinnati of its members' works. The exhibition was displayed in the windows of stores.

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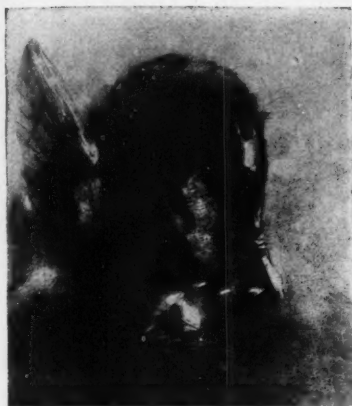
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Modern Museum Starts Its Final Phase With Bliss Collection



"Pegasus Captive." Lithograph by Odilon Redon. Bequest of Lizzie Bliss.



"Girl and Vase of Flowers." Lithograph by Matisse. Lizzie Bliss Bequest.



"Head of a Tahitian," by Paul Gauguin. Lizzie Bliss Bequest.

The exhibition in memory of the late Lizzie P. Bliss now being held at the Museum of Modern Art will provide the chief attraction of the Summer season in New York. Here has been placed on view more than 140 paintings, water colors, drawings and prints which Miss Bliss assembled during the many years of her discriminating connoisseurship and which she bequeathed to various institutions and museums. The majority of the exhibits are from the group Miss Bliss left to the Museum of Modern Art which she helped found, as a nucleus for a great permanent collection of modern art. The outstanding general characteristic of the Bliss collection is that it reveals her as an amateur with vision beyond her time, since she was the product of an age when the French Salon was still the breeding ground for American ideas in art.

In this exhibition are the forebears and followers of the modern movement in France—Cézanne, Daumier, Gauguin, Redon, Toulouse-Lautrec, Derain, Degas, Matisse, Picasso. Cézanne is there in the greatest numerical strength, being represented by 22 examples which trace comprehensively his career. Among the Americans, one whole room is devoted to Arthur B. Davies, whose art Miss Bliss valued so highly and who, in his turn, proved such an important factor in her artistic life. Other Americans in the collection are Paul Daugherty; the two Prendergasts, Charles and Maurice; and Walt Kuhn, who was not accepted fully by the collector until a few years before her death. Van Gogh, great contemporary of Gauguin, is one of the few ranking men not represented in the Bliss Collection.

Royal Cortissoz of the New York *Herald Tribune* found that the collection has one outstanding quality, "the quality of individualism, of freedom from convention. One of the most interesting things about it is the clash of temperaments it illustrates among the artists represented. Davies is dedicated to sheer beauty and is sure of his ground, a visionary and a finished craftsman. Cézanne is solicitous of the fact, is a theorist and experimentalist by nature, and only episodically gets his technique under control. Daumier is monumental, even though his theme be the trite one of a humble laundress. The Prendergasts are decorative. Odilon Redon is a romantic poet, all for color and the world well lost. You cannot put your finger on a single motive, on line, or form, or light, and say that that was this collector's ruling passion. Her prevailing mood was neither classical nor romantic. She was, rather, an eclectic and the nearest one can come to a characterization of Miss Bliss is that she was moved by a high-minded curiosity, with a particularly sympathetic leaning toward types of her own time."

The Bliss exhibition represents the start of the museum of art as such, since heretofore it has been a place of loan exhibitions. According to Henry McBride in the New York *Sun*: "The museum now actually has a collection to which people can go and think: 'Here are the ideas of contemporary life which our artists are endeavoring to express in paint.'"

"Such a museum must, necessarily, have a different viewpoint toward art than a museum that concentrates on the classics; on the permanently accepted masterpieces of all time. Here art is on test, we are on test. The new standards that develop out of the conditions of our life are put on the walls so that we may compare them with our own experiences. It is to be a case of 'take it or leave it.' The artists will be judged and we shall be judged by our acceptances and rejections. It is a sad but so obvious a fact that it must be faced, that much of current production will be finally rejected. It always has been so and always will be. But the necessity remains for the proper showing of the works of art that greatly stir such of our connoisseurs as are capable of being stirred by new aspects of our ever changing life."

"Friends" of Mount Holyoke

For the purpose of vitalizing the artistic life of Mount Holyoke College, South Hadley, Mass., a new organization, the Mount Holyoke Friends of Art, is being formed. Its immediate objective is to raise an annual sum of \$3,000 to finance exhibitions throughout the academic year, and to pay for the services of a curator. The organization hopes to establish, eventually, a permanent art collection.

Sculpture in Tin

The Silvermine Tavern Gallery, friendly neighbor of the Silvermine Guild in the Norwalk (Conn.) art center, has just closed an exhibition of sculpture in tin by Tony Balcom, bringing into notice one more medium adaptable to the art of sculpture. It is worthy of note that a tavern conducts a free gallery of first rank importance where changing monthly exhibitions are held throughout the year.

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A Splendid Rubens



"Portrait of a Man," by Rubens.

Dr. Karl Lilienfeld, president of the Van Diemen Galleries, has announced the sale of an important Rubens, "Portrait of a Man," formerly in the collection of the Dukes of Meiningen, to a man described as "a distinguished Western collector." This is the fifth Rubens portrait to be sold in the United States by the Van Diemen Galleries in the past few years.

The picture is regarded as one of the finest Rubens portraits now in America. Dr. W. R. Valentiner says it is a characteristic original work, executed about 1615, and that "it is a brilliant character study, broadly painted and in an excellent state of preservation." Other critics agree with the opinion of Dr. Valentiner. The picture was purchased directly from the Meiningen estate by the Van Diemen Galleries.

A Westchester Museum

It has been revealed that William L. Ward, Republican leader of Westchester County, who is now in Europe, is making a study of famous art museums there, with the idea of suggesting the establishment of a museum in that county. It has been agreed by county leaders that it would be an excellent undertaking.

Cleveland Society Elects

The Cleveland Society of Artists has elected as new members to the council Carl Gaertner, Enos Victor Foulk and George Lees. William J. Eastman is the new president, Mr. Paul Gebhart temporary secretary, and Glenn Shaw and Wilbur W. Oakes vice president and treasurer, respectively.



Esquiline Venus
In the Capitoline
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Fear of Madness

After writing his own obituary, Ralph Barton, well-known cartoonist and caricaturist, committed suicide by shooting himself in the right temple. A note left by the dead artist revealed that the motive for his act was "melancholia, which in the last five years has begun to show definite symptoms of manic-depressive insanity."

"It has prevented," the note continued, "my getting anything like the full value out of my talent, and the past three years has made work torture to do at all. It has made it impossible for me to enjoy the simple things of life. I have run from wife to wife, from house to house, and from country to country in a ridiculous effort to escape myself."

His caricatures, which appeared in *Life*, *Fanity Fair*, *The New Yorker*, *Harper's Bazaar*, *Liberty* and other American periodicals, were cynical and satiric. They touched upon the American scene with a devastating humor and a bitter irony. He also illustrated Anita Loos's "Gentlemen Prefer Blondes" and a special edition of Balzac's "Droll Stories."

Mr. Barton's views on America and the American people were as satirical and keen witted as his caricatures. On his return to this country in 1929 he is reported as having told newspaper men that he intended to live in the United States permanently because his work was easier here for the reason that "there were more nuts in America."

"New York is a crazy city and America is a madhouse," he said. "I feel that I belong here. I'm crazy, too. We're all too crazy because we have too much money. An artist ought to be prohibited from earning as much money as I do. It's absurd and it's bad for our heads."

His Last Experiment

Arman Manookian, Honolulu artist, recently committed suicide there by taking poison. He was only 27 years old, and had just completed a set of mural paintings for the Waipahu theatre. He had exhibited with the Association of Honolulu Artists and had held one-man shows elsewhere.

"He painted differently," said the Honolulu *Star-Bulletin*, "from time to time, or rather his style was modified as he studied himself and his material and evolved more fully his theories of expression. He was probably Hawaii's most scientific painter. He believed that certain colors, certain forms, certain combinations of color and form, induced specific emotional reactions, and that if the artist were able to discover and chart accurately these relations between psychology and paint, he could produce emotional effects in his audience at will. His aim was, by constant experiment, to work out these values in color and form—an effort which, if he could have pursued it untrammelled by material considerations, might have resulted in an important contribution to science as well as to art."

The Titanic Memorial

President and Mrs. Hoover were guests of honor at the unveiling of a shaft erected by the Women's Titanic Memorial Association in honor of those men who lost their lives in the sinking of the liner in 1912. The memorial is placed in Washington on the bank of the Potomac.

The statue is the work of Mrs. Harry Payne Whitney, who because of illness was unable to be present at the ceremony. It represents the draped figure of a man with outstretched arms, symbolic of the cross.

Niebuhr's Bellini



"A Young Man in a Black Dress," by Giovanni Bellini (1428[30?]-1516).

Giovanni Bellini's signed portrait of "A Young Man in a Black Dress" is one of the most distinguished paintings in the collection of old masters which J. Leger & Son have placed on exhibition in their London galleries for the benefit of the National Art Collections Fund. Like Bellini's famous masterpiece, "Doge Leonardo Loredano," which hangs in the Venetian room of the National Gallery, this portrait, lost for many years and recently brought to light, is a head and shoulders in three-quarter view. The painting is on a panel and is signed on the parapet, "Johannes Bellinus." Von Hadeln dates it about 1500, some sixteen years before the death of Bellini.

The painting has a romantic history. It was once the property of an English family who inherited it from the great German statesman and scholar, Barthold Georg Niebuhr (1776-1831), whose "Roman History" is considered today one of the greatest contributions to history in the world. From 1816 to 1823 Niebuhr was Prussian ambassador to the Papal Court, and it is probable that he acquired the Bellini during his stay in Rome.

German Buys American Art

American collectors purchased several works by foreign artists from the International Water Color Exhibition at the Chicago Art Institute. A young German collector from Frankfurt reciprocated when he bought five paintings by American artists—two by Walt Kuhn, two by John Carroll, one by Eugene Speicher.

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Among the Print Makers, Old and Modern

Timothy Cole

Timothy Cole, dean of American wood engravers, is dead at the age of 79.

An apprenticeship in Chicago, engraving wood blocks to illustrate machinery, ushered in a career which won for the artist the highest honors in his craft. Last December Cole laid aside his tools, never to take them up again. He had lived long enough to see the wood cut wax and then wane in popularity, due to the competition of the more economical halftone and other photographic processes for illustrating. The fact that the wood cut is today rapidly regaining its lost popularity, this time from a creative artistic standpoint rather than from the standpoint of reproduction, made the last few years of Cole's life happy.

Although English by birth, Cole was wholly American in his career, having come to Chicago at the age of five. In 1871 he left Chicago for New York, where he worked for *Hearth and Home*, *Christian Weekly* and *The Aldine Press*. In 1875 Cole really came into his own, when he was commissioned to engrave illustrations for the *Century Magazine*. This periodical in 1883 sent him to Europe to make engravings of famous old masters in the national museums and galleries of the various countries, an arrangement which gave him the opportunity to do the work by which he will be known to future generations. Cole's European engravings (more than 300 in number) are divided according to school—Italian, Dutch, English, Spanish, French and Flemish.

Although by the time Cole returned to America the halftone method of illustrating had almost entirely superseded wood engraving, so great was his reputation that he never lacked commissions. During recent years he engraved masterpieces in American galleries, did portraits of numerous Presidents and statesmen and a bookplate for Calvin Coolidge. His medals, prizes and honorary degrees are legion.

Professor Oliver S. Tonks of Vassar College wrote an appreciation in the *New York Times*: "Before Cole modern wood engravers had considered their work 'interpretative.' The result was a tendency to generalize or 'improve' the original. Cole, on the contrary, wished to preserve absolutely the character of the subject engraved, and to translate from color into black and white the various values of the original. Out of this came the recognition of the desirability of as flexible a medium of expression as

C. Jac Young Taught Himself How to Etch



"Woodland Cascade." Etching by C. Jac Young

The United States National Museum closed its exhibition season with a recent showing of etchings by C. Jac Young. Although Mr. Young studied painting under Robert Henri and at the National Academy of Design, he is self-taught in etching, a metier in which he has won many honors.

Reproduced above is "Woodland Cascade," which is typical of Mr. Young's etchings. The spirit and freedom of his work indicate that

he has not lost any advantage by being self-taught. On the contrary it appears that he has kept and developed his first impressions in a manner of handling that is his own. He is represented in the art galleries and museums of nearly every leading city in the United States, and is a member of the Chicago Society of Etchers, the Brooklyn Society of Etchers, the Print Makers Society of California, and the Northwest Print Makers.

possible. He never maintained one manner of treatment for all subjects, nor even from passage to passage in the same subject. Hence the contrast between the slashing bravura of such a print as "The Smiling Cavalier" by Hals and the mysterious, fugitive delicacy of Carrière's "Maternité." Exquisite "Mrs. Graham" and Corot's "Bathers," in his way of thinking, required a delicacy of handling ill-suited to his "Roosevelt."

"On an average of eight hours a day Mr. Cole concentrated on the graving of his blocks. His power of persistent work was amazing. Once, just as a *tour de force*, he told me, he cut Botticelli's 'Madonna of the Rosebush' with strokes so fine that they are practically invisible save under a lens. It is small wonder that the modern wood-engraver must despair of matching his faultless variety.

"Timothy Cole had so mastered his art that its amazing completeness never seemed to him to be anything unusual. He was extremely modest, simple in taste and generous to a fault. If he was conscious that he was a great artist, I have never detected it."

Mr. Cole is survived by his wife and three sons, Alphaeus, artist, and Lucius and Percy.

Museum and Student

Minerals, animals and birds, as well as the Indian, Siberian and Marine collections at the American Museum of Natural History, have

formed the sources for the development of illustrations, posters, textile designs and decorative wall panels now on exhibition in the Education Hall of the Museum until June 12. These are the work of students of the New York School of Fine and Applied Art (Parsons).

The purpose of this exhibition is to emphasize the possibilities of research material the museum offers the student as well as the professional designer and reveals how such research can be adapted to modern, everyday usage. The Indian collection has furnished ideas for a series of small-scale window display models for use in the advertising of Western travel tours.

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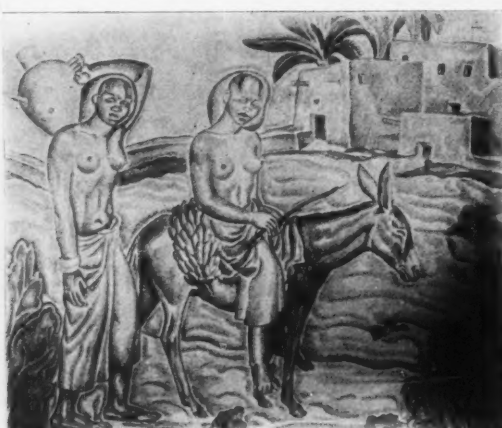
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Among the Print Makers, Old and Modern

Annual Northwest Print Show Proves Stimulating in Its Variety



Wood Engraving, *Achille Ouvre*.



"Returning to the Village." Lithograph, John Liello.



"Fille," by Frans Masereel.

From the standpoint of quality, number and variety of prints included, the third annual exhibition of the Northwest Print Makers, just closed at the Henry Gallery, Seattle, was the most stimulating show yet organized by the society. From a total of 340 prints submitted, the jury selected 168, representing not only prominent Northwest artists but exponents of the graphic medium from all sections of the country, together with a strong group from Europe. Following the initial show-

ing in Seattle, a special group from the exhibition will go on a tour of Pacific Coast art centers.

To encourage the popularity of prints the society each year awards a number of purchase prizes. The 1931 awards: "Still Life" (lithograph), William F. Dickerson; "Returning to the Village" (lithograph), John Liello; "Fille" (wood block), Frans Masereel; "The Market Place" (wood block), Viola Patterson; "Industries of Alaska" (wood block),

George Tsutakawa; a group of six wood engravings by Achille Ouvre. The print to be issued to each member this year will be "The Audience" by Charles Heaney. The above reproductions illustrate the variety of theme and technique of the prize winners.

The jury: Walter F. Isaacs, Helen Rhodes, Eugenie Worman, Richard Fuller and Kenneth Callahan. The society's officers: Ambrose Patterson, president; Eugenie Worman, vice-president; Maud Elmer, secretary-treasurer.

A New Birth

New life and spirit are flowing into the staid old Royal Academy, according to the London critics who have reviewed the 1931 Spring exhibition at Burlington House. All stressed the Academy's new policy, which, if lived up to, will furnish an example for the American equivalent of the Royal Academy—the National Academy of Design.

P. G. Konody wrote in the *London Observer*: "It may safely be affirmed that never in the 163 years of its existence has the Royal Academy shown a more liberal spirit and more readiness to acknowledge youthful enterprise and ambition than in this year of grace 1931. The older brigade have been treated with uncompromising ruthlessness. Quite a number of the old idols—artists of eminent position and popular fame—have been sacrificed at the altar of youth. Names that for decades past have

figured in the catalogue of the R. A. Spring exhibition will be vainly looked for on the present occasion. Neither the merit of past achievement nor concessions to popularity could save many well-known artists from the slaughter; and even Associates, who are immune from rejection by the jury, were, I understand, persuaded to withdraw works considered unworthy of their reputation.

"This change of policy has inevitably led to a lowering of the customary high standard of purely technical accomplishment set up in the past by the Royal Academy jury. But it has established a link with contemporary life and thought. It has introduced liveliness and gaiety and vital energy; and if the modern spirit in art is not represented by its most significant manifestations, the fault lies not with the Royal Academy, but rather with the leading 'art rebels,' who, Achilles-like, continue to sulk in their tents."

The Duke of Gloucester, speaking at the Royal Academy banquet, said: "There is always a tendency to decry modern art, but we must remember that maturity improves other things besides wine and that we are all at heart *laudatores temporis acti*. . . I sometimes wonder if people ever said that the Venus de Milo was a monstrous reproduction of feminine form or that York Minster was a hideous pile."

Sir William Llewellyn, president of the Academy, decried the stress laid on the art of past ages: "It is not by crowding galleries and museums with antique works that the best interests of the art of a nation are served. True, national galleries and museums should contain the finest masterpieces obtainable, as high examples of human vision and skill, but I am afraid the museum spirit is a little too dominant among us today, and it is not sufficiently

realized that what is important to a nation is what it produces, not what it collects.

"It is a far more vital necessity that the nation and its municipalities should encourage living masters to cultivate a living art—the interpretation of our own times—by giving them commissions to decorate the great bare spaces of public buildings, and by purchasing the best art productions of the present day. This would be, in a time when the private patron has almost disappeared, a great boon to artists, and would also provide a stimulus to modern art.

"It would give our descendants an intimate knowledge of the every day life of our time, and, I hope, give them some cause to think as well of us as we do of our forefathers."

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The American Art Dealers' Association announces that it will publish two books on contemporary American art next Fall. One will contain reproductions of 100 outstanding American paintings, selected from 1,700 candidates by a committee of which Robert Macbeth, president of the Macbeth Galleries, was chairman. Museums helped, and commercial galleries all over the country were asked to submit lists of the best paintings which have passed through their hands. The titles of the "100 finest" have not been made public yet.

The other volume will deal with prints, containing the 100 best contemporary prints as determined by the vote of a committee composed of David Keppel, Henry Kleemann, Otto Torrington of Kennedy's, M. A. McDonald, John Kraushaar, Margaret A. Sullivan of the Macbeth Galleries and H. J. King of the Ackerman Galleries. De luxe copies of the book will contain an original etching by John Taylor Arms.

A Real "Spring Supplement"

The first issue of "Fine Art," an annual published by *The Studio* (London) has made its appearance. It is edited by C. Geoffrey Holme (William E. Rudge; New York; \$3.00, paper; \$4.50, cloth).

"Fine Art" contains a series of articles by experts in fields varying from Persian painting to British sporting prints and modern French paintings, among them P. G. Konody, R. H. Wilenski, Y. A. Godard, H. A. Bryden, and others. A section devoted to auction happenings, showing what phases of collecting are coming to the fore, as well as a review of the important exhibitions and acquisitions of the year in Europe is included. Catalogues of contemporary art, including a list of 100 works by James Pryde are printed. The illustrations are copious, comprising 130 half-tones.

In the foreword the editor says the volume is an attempt to serve as a record of the year and a guide to the direction of the world's interest in art.

Oil Technique

Another in the Isaac Pitman series of books on technique, entitled "The Technique of Oil Painting," by L. Richmond (Isaac Pitman; New York; \$7.50), has just appeared.

The fundamentals of oil painting are presented here in chapters on materials, handling the medium, color mixtures, palette knife painting and combined technique of gesso, tempera and oil colors.

The reader is greatly helped in understanding the points in the text by 47 superb plates in color, many of which are the same size as the originals, so that every brush stroke truly explains its function and every color tone is visible. Mr. Richmond says in his preface that because oil painting is an apparently facile medium it often is a snare to the uninitiated who lack a definite method, and he feels that no artist can learn too much about past techniques. He does not lean to any special type of art, adhering only to the matter of technique.

A New Art Publishing Firm

The Barbizon Publishing Company, with headquarters at 1819 Broadway, New York, has been organized to take over the art books formerly published by the National Publishing Society of Mountain Lake Park, Maryland.

A Basic Book

As a result of three and a half years of intensive research in the museums of Europe, Albert C. Barnes and Violette de Mazia have produced one of the most scholarly contributions to the arts, "The French Primitives and Their Forms" (Barnes Foundation Press; Merion, Pa.; \$5.00). It is superbly illustrated with 156 plates. The book has been written primarily for the students at the Barnes Foundation, Dr. Barnes' museum in Merion.

Edward Nagle writes in the *Philadelphia Record* that the authors' approach to the French primitives may be termed revolutionary, since it is not archaeological-superficial in acceptance of either traditional academic classifications or subversive formulae; nor is it a dull historical document accompanied by sentimental phraseology. Instead, Mr. Nagle writes, the book presents the body of French painting at its birth, with an erudite analysis of the first French paintings, carefully tracing their origin, and effect on one another. This he considers important because these primitives are the source of the greatest school of European painting, which in our time has produced such artists as Matisse and likewise because their influence is evident in the best American contemporary painting.

Furthermore, Mr. Nagle writes: "At the outset it is essential to be acutely aware of the significance of the definition of plastic form that is given, viz., 'An integration of the plastic means by which a painter renders his personal vision of what he finds significant or moving in the visible world.' This is fundamental to an understanding not only of the French primitives, but truly of all painting."

The authors trace the growth of French primitive painting from illuminated manuscripts and miniatures, through murals, stained glass and portraiture, with special attention devoted to the development of landscape. This book, together with Dr. Barnes' earlier work, "The Art of Painting" (Barnes Foundation Press; 1905) are, writes Mr. Nagle, "the soundest evaluation of painting and the clearest exposition of its nature that we have, and they offer the finest foundation for a true knowledge."

Hopi Arts

Mary-Russell F. Colton, curator of the Museum of Northern Arizona, Flagstaff, announces the second annual exhibition of Hopi art, the "Hopi Craftsman," to be held there June 29 to July 6. The exhibition will present the art of an isolated little group of pueblo people, whose contact with the outside world has been very slight since prehistoric times, and who today are still practicing the arts of their ancestors. It will be representative of the true primitive arts of America—household wares as beautiful in their way as any the ancient peoples of Europe and Asia produced, decorative basket forms, hand-spun and embroidered cotton textiles, blankets, their soft colors produced by vegetable dyes in the old manner.

An additional feature will be the personal appearance of native weavers and potters demonstrating their work with primitive tools.

The Hopi, securely entrenched on their golden, rocky mesas, have had little historical comment, and the passing centuries have left them practically untouched. The Spanish influence was fleeting; the occupation of the Missions, brief and tragic. But in late years the Hopi nation, like so many Indian tribes, has felt the danger of commercialism through the tourist trade, and lack of artistic appreciation and interest.

This is the evil which the Museum of Northern Arizona is combating by its series of exhibitions. Museum workers are constantly visiting the pueblos, encouraging the craftsmen to revive the old types. Much progress has been made, and the Indians, found to be true artists, are responding enthusiastically.

Buffalo's Increased Attendance

Increased interest of Buffalo citizens in the Albright Art Gallery since the first of the year is indicated by the fact that over 6,200 more people have visited the gallery in the past four and a half months than in the similar period in 1930.

Marin Letters Published

A volume of letters by John Marin, comprising the artist's correspondence from 1910 to 1930, has recently been published (An American Place, 509 Madison Ave., New York). The book also includes autobiographical notes and occasional pieces written for magazines and catalogues.

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In the World of Rare Books and Manuscripts

Washington's Taste

It was no accident that George Washington was the wealthiest man in the Colonies. A recently discovered letter reveals him as an economical and careful buyer, on the watch for any bargains that might chance his way. This letter, written in Washington's own hand to a London firm ordering a new coach for his personal use, was found by Representative Daniel A. Reed of New York, who states that the national promotion of the George Washington Bicentennial to be held in 1932 had sent him on a search for items on the personal as well as the political life of the first President. The letter:

"Gentlemen: My old chariot, having run its race and gone through as many stages as I could conveniently make it travel, is now rendered incapable of further service. The intent of this letter, therefore, is to desire you will bespeak me a new one, time enough to come out with the goods (I shall hereafter write for) by Capt. Johnston, or some other ship.

"As these are kind of articles that last with care against number of years I would willingly have the chariot you may now send me made in the newest taste, handsome, genteel and light; yet not slight, and consequently unserviceable; to be made of the best seasoned wood, and by a celebrated workman.

"The last importation which I have seen besides the customary steel springs have others that play in a brass barrel and contribute at one and the same time to the ease and ornament of the carriage. One of this kind, therefore, would be my choice; and green, being a color little apt, as apprehended, to fade, and grateful to the eye, I would give it the preference unless any other color more in vogue and equally lasting is entitled to precedence. In that case I would be governed by fashion.

"A light gilding on the moldings (that is, round the panels) and any other ornaments that may not have a heavy tawdry look (together with my arms agreeable to the impression here sent) might be added, by way of decoration. A lining of handsome, lively colored leather of good quality I should also prefer, such as green, blue and c., as may best suit the color of the inside.

"Let the box that slips under the seat be as large as it conveniently can be made (for the benefit of storage upon a journey), and to have a pole (not shafts) for the wheel horses to draw by; together with a handsome set of harness for four middle-sized horses ordered in such a manner as to suit either two postillions (without a box) or a box and a postillion, the box being made to fit on and take off occasionally, with a hammet cloth & c., and suitably

to the lining. On the harness let my crest be engraved.

"If such a chariot as I have here described could be got as second-hand, little or nothing the worse for wear, but at the same time a good deal under the first cost of a new one (and sometimes, though perhaps rarely, it happens so), I would even have one made, and have been thus particular in hopes of getting a handsome chariot through your direction, good taste and management—not of copper, however, for these do not stand the powerful heat of our sun."

A Pynson, 1492, for \$1,500

A copy of the third edition of Chaucer's "The Canterbury Tales," printed by Richard Pynson in London in 1492, was sold for \$1,500 at the American Art Association-Anderson Galleries. Dr. A. S. W. Rosenbach bought the small volume, in gothic type with woodcut illustrations.

A letter by Thomas Jefferson regarding the Louisiana purchase was also sold to Dr. Rosenbach for \$570.

An autograph manuscript history of the Indians of New England, written in 1677 by Major Daniel Gookin, went to C. F. Heartman for \$800. The same buyer gave \$500 for an original American Revolution orderly book written during the siege of Boston and the defense of New York.

Columbus's Book

A collection of rare and valuable American documents will be sold at auction in Munich some time in June.

Of great interest among them will be the "Epistola Christophori Colom" (Columbus's Letter) of 1493, the first printed book on America. Another important item will be a collection of rare Americana of the XVIth century. A number of atlases, maps and plans will be sold also.

Psalter Brings \$70,000

The Saint Florian Psalter, a collection of psalms in Latin, Polish and German, written by hand on parchment and regarded as one of the oldest monuments in Polish literature, has been bought by the Polish government for a reported price of \$70,000. The psalter came from the Saint Florian Monastery, to which it was presented by Queen Catherine of Poland in 1516. It contains 296 pages.

THE ART DIGEST will search for any rare book or manuscript a subscriber may want. Address: 116 East 59th St.

Rahir Library

The first encouraging sign in a depressed season of Paris auction sales came in the dispersal of the second section of the personal library of the late Edouard Rahir, who was ranked as the leading French bookseller and collector. The session brought the grand total for the first two Rahir sales up to \$720,000. The third and final sale will take place next season.

American bibliophiles were well represented in the most valuable items. Dr. A. S. W. Rosenbach paid \$6,000 for a first edition of an Italian translation of "Fasciculus Medicinæ," Venice, 1493, and \$1,040 for Amedeo Beruto's "Dialogues," Rome, 1517. Another American bidder, understood to be the Metropolitan Museum, paid \$10,400 for a magnificent copy of "Grandes Heures de Verard," printed in Paris in 1490, with numerous woodcuts. Maggs of London paid the highest price of the sale, \$19,200, for a first illustrated edition of "Chroniques de St. Denis," Paris, 1493, which sold for \$400 in 1870. A French collector paid \$16,000 for a first edition of "Hyperotomachia Poliphili" by Francesco Colonna, Venice, 1499, considered the finest Italian book of the XVth century. "Esopi Appologi Sive Mythologi," 1501, brought \$14,800.

Duke Gets Valuable Text

Duke University announces the acquisition of one of the most valuable of literary treasures, a manuscript of the entire Greek New Testament, dating from the XIIth century and in excellent condition. The manuscript was discovered by Prof. Harvie Branscomb of the School of Religion in an antique shop in South Germany. The volume contains 199 folios of heavy vellum, the writing being in black and red ink.

Most of the 46 similar manuscripts known to exist are in royal or university libraries in Europe. While there are in America portions of the New Testament text which are older than the Duke manuscript, this is the first complete text to be acquired by an American university or public library.

Printing of 1,100 Years Ago

Printing is said to have begun in Europe during the middle ages, but examples of printing which date back centuries before are being shown at Columbia University. Arranged in cooperation with the China Institute of America, the exhibition reveals the development printing had reached in China eleven centuries ago. One object is a little prayer charm, one of a million printed in 770 A.D. under Empress Shotoku, a devout Buddhist. It is said to be the earliest evidence of printing a text from wooden blocks on paper.

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Arlene C. Plummer.....Boston
Edward R. Kingsbury.....Boston
Mrs. O. T. Russell.....Cambridge
Allen French.....Concord
M. Covin.....Brookline

MICHIGAN

Mrs. Hildegard M. Davock.....Detroit
Mr. & Mrs. Harry D. Hoey.....Bloomfield Hills
Marion V. Loid.....Detroit
E. M. Plunkett.....Detroit
The Hackley Gallery of Fine Arts.....Muskegon
John Hanna, Inc.....Ann Arbor
Miss Frances Fin.....Detroit
Mrs. Gertrude M. Hovey.....Grand Rapids
Anthony Maiullo.....Detroit
Carl F. Clarke.....Detroit
V. V. Slocum.....Ann Arbor
Mrs. John B. Waite.....Ann Arbor
The Gordon Galleries.....Detroit
Mrs. C. C. McGloghan.....Detroit
Margaret H. Chapin.....Ann Arbor
Marion Kirby.....Detroit
Mrs. Guy Maier.....Ann Arbor
Bruce M. Donaldson.....Ann Arbor
Mrs. Mary C. Swartwout.....Grand Rapids
Mrs. C. J. Helmer.....Jackson
Mrs. Iris Marie A. Miller.....Detroit
Alvan Macauley, Jr.....Grosse Pointe Farms
Arthur E. Bracy.....Detroit
Mrs. John Lautner.....Marquette
Gardner S. Williams.....Ann Arbor
The Grand Rapids Art Gallery.....Grand Rapids
Art School of the Detroit Society of Arts & Crafts.....Detroit
A. S. Cramer.....Conklin
Howard W. Joyner.....East Lansing
Scarab Club of Detroit.....Detroit
Fremont Woodruff.....Grosse Pointe Village
Margaret E. Davis.....Flint

MINNESOTA

Louis W. Hill.....St. Paul
M. P. Fuller.....Minneapolis
Central High School Library.....Minneapolis
Arnold Klagstad.....Minneapolis
Hillis Arnold.....Minneapolis
Lillian Plummer.....Mountain Iron
Mrs. C. Hazen.....Duluth
Sister Marie Teresa.....St. Paul
Helmer Gunnarson.....Oak Terrace
Mrs. J. C. Melville.....Minneapolis
Mrs. V. A. Perkins.....Minneapolis
Mrs. Woodward Colby.....St. Paul
Alice E. Hugy.....St. Paul
Bess Foster.....Minneapolis
Marie N. Scott.....St. Paul

MISSISSIPPI

Bessie Cary Lemly.....Jackson
Mrs. E. C. Edson.....Vicksburg
Mrs. C. H. Alexander.....Jackson
Mississippi Art Assoc.....Jackson
Delta State Teachers' College.....Cleveland

MISSOURI

Charles Allen.....Kansas City
Mrs. R. H. McMath.....Webster Groves
Charles F. Galt.....St. Louis
Mrs. A. C. Trueblood.....Webster Groves
Alice T. Herthel.....St. Louis
City Art Museum.....St. Louis
Mrs. Verner White.....St. Louis
Louise S. Barbee.....St. Louis
Frank Nuderscher.....Clayton
Dr. Phil Hoffman.....St. Louis
Helen Beccard.....St. Louis
Florence Everett.....St. Louis
W. S. McCall.....St. Louis
C. G. Lawler.....St. Louis
Mae Gray.....St. Louis
Beryl Triplett.....Fayette
Chas. A. Morgenthaler.....St. Louis
Library, University of Missouri.....Columbia
Dr. J. Ellis Jennings.....St. Louis
Mrs. J. G. Flint.....Clayton

MONTANA

Olga Weydemeyer.....Polytechnic

NEBRASKA

Louise Mundy.....Lincoln
The Art Institute of Omaha.....Omaha
E. L. Brown.....Omaha

NEVADA

Velda Warren.....Sparks

NEW HAMPSHIRE

Leroy R. Woodward.....Randolph

NEW JERSEY

Charles F. Heartman.....Metuchen
Mrs. W. L. Wemple.....Somerville
Mrs. John Jacob Brown.....Cranford
Ruth E. Lawson.....Bayonne
Iva L. Abbey.....Atlantic City
Helen Sewell.....Ridgewood
William H. Powell.....Montclair
Mrs. Henry B. Twombly.....Summit
Elizabeth Durrell.....Atlantic City

Mrs. F. Abegg.....Perth Amboy
Mrs. G. R. Palmer.....Madison
Col. Thomas D. Landon.....Bordentown
Mrs. Jean H. Morse.....Englewood
Theodore D. Palmer.....West Orange
R. A. Berrien.....Trenton
Frances M. Cornish.....Summit
Mrs. F. A. Silvers.....Trenton
J. Louise Lewis.....Woodbridge
M. Mathias.....Upper Montclair
B. L. Worden.....West Orange
Mrs. Victor Schoepferle.....Orange
Miss H. C. Anderson.....Lambertville
Mrs. H. H. Mayor.....Princeton
Mrs. C. W. Hulst.....Englewood
Mrs. L. T. Gaylord.....Upper Montclair
Mrs. Lindsay Morris Sterling.....Edgewater
Mrs. Claude C. Haberstad.....Madison
Somerville Public Library.....Somerville
F. G. Holmes.....Trenton
Robert E. Kerr.....Montclair
The Montclair Art Museum.....Montclair
Mrs. W. Searles Rose.....Coldwell
Harriet Hayden.....Upper Montclair
Henry Rankin Poore.....Orange
Thomas D. Landon.....Bordentown
Mrs. Maude E. Williams.....Arlington
Jaime E. Carret.....Holmdel
B. F. Calvet.....Ridgewood
Raymond P. Ensign.....Newark
Ruth Merington.....Newark
Henri E. H. Richard.....Glen Rock
Verona High School.....Verona
Irvington Free Public Library.....Irvington

NEW MEXICO

Gustave Baumann.....Santa Fe
Witter Bynner.....Santa Fe
Richard R. Day.....Santa Fe
Mrs. Gaston Lee Holmes.....Santa Fe
Raymond Jonson.....Santa Fe
Homer Lee.....Santa Fe
E. L. Blumenschein.....Taos
Leon Gaspard.....Taos
Mrs. B. Harwood.....Taos
M. Rackley.....Taos
J. H. Sharp.....Taos
Elmer P. Turner.....Taos

NEW YORK

Annie Nathan Meyer.....New York
Mrs. Arthur N. Anderson.....New York
David W. Jordan.....New York
Leopold Seyffert.....New York
Mrs. C. W. Pierson.....New York
Griffith L. Adams.....New York
Mabel Welsh.....New York
Harold M. Phillips.....New York
Frank L. Babbott.....New York
Delos Chappell.....New York
Wayman Adams.....New York
Madeleine E. Gayley.....New York
Alice R. Shinn.....New York
Peter C. Dalton.....New York
Josephine Barnard.....New York
Robert W. De Forest.....New York (deceased)
Ruth W. Brooks.....New York
Anna F. Brohmer.....New York
Lillian Gray.....New York
Marie Sterner.....New York
Max S. Wilkes.....New York
Forest Grant.....New York
Mrs. R. J. Ogborn.....New York
Wildenstein & Co., Inc.....New York
Hughes Mearns.....New York
Karl Loewenich.....New York
Fred G. Cooper.....New York
John F. Degener, Jr.....New York
Emilie Ellison.....New York
Mrs. David Gordon Ashton.....New York
Neil Witters.....New York
Martha A. Coulter.....New York
Robert Garrison.....New York
Mrs. Vera Kuhn.....New York
William S. Pierce.....New York
H. U. S. Nisbet.....New York
Charlotte Fischer.....New York
R. Milton Mitchell.....New York
Henry Rutgers Beekman.....New York
Katherine C. Van Allen.....New York
George A. Molleson.....New York
Mary Nicholena MacCord.....New York
Philip Fischer.....New York
James Mossman.....New York
E. Weyhe.....New York
George S. He...Jan.....New York
Adeline G. Wykes.....New York
Florence A. Leonard.....New York
Granville Lindall Winthrop.....New York
S. John Block.....New York
Mrs. Chas. Butler.....New York
Mrs. John H. Iselin.....New York
Duveen Brothers.....New York
Lucia Leffingwell.....New York
Miss Maria J. Stream.....New York
Sam A. Lewison.....New York
Mrs. E. N. Thomas.....New York
Edith W. Powell.....New York
Sidney Janowitz.....New York
Anna L. Slater.....New York
Hyman Cohen.....New York
Mrs. A. Hjort.....New York
Carl Rungius.....New York
Mrs. Ellsworth Eliot.....New York
A. D. Whitside.....New York
John McGrath.....New York
Dr. Harry Weiss.....New York
Mrs. Chas. Karaghensian.....New York
Mrs. R. Hawley Truax.....New York
Mrs. Abbot S. Cooke.....New York
Mrs. Eleanor Swan.....New York
Mrs. Albert Fries.....New York
Alma Reid.....New York
Nancy Cox McCormack.....New York

| | |
|----------------------------|------------------|
| French & Co. | New York |
| Florine Stettheimer | New York |
| Edith A. Lowell | New York |
| Miss Evelyn Carter | New York |
| A. C. Kihn | New York |
| Mary E. Alexander | New York |
| B. Janowsky | New York |
| William E. Benjamin | New York |
| Mrs. H. W. Hardon | New York |
| Marguerite Y. Larned | New York |
| Theodore Van Wagman | New York |
| Helen Farr | New York |
| Mrs. Chester Dale | New York |
| Elvira Reilly | New York |
| Nathan Ullman | New York |
| Miss M. E. Mellon | New York |
| Donald Gordon Squier | New York |
| John A. Lynch | New York |
| Museum of Modern Art | New York |
| Mariette Barry | New York |
| Peter Krasnow | New York |
| H. W. Dyer | New York |
| Gari Melcher | New York |
| De Hauke & Co. | New York |
| Mabel Pugh | New York |
| Mrs. Fred Searls | New Rochelle |
| Mrs. Dorothy W. Forbush | Buffalo |
| S. M. Wiggins | Yonkers |
| Mrs. H. P. Daniels | Forest Hills |
| Dr. R. J. Erickson | McGregor |
| Enid Spidel | New Rochelle |
| Elizabeth Lovell | New Palis |
| Grace L. Hoffman | New Rochelle |
| A. Jos. Abramatis | New Brooklyn |
| Volney A. Richardson | Buffalo |
| Arthur E. Bishop | Schenectady |
| H. James | Brooklyn |
| Eleanor Iselin | Katonah |
| Mrs. John S. Prescott | New Rochelle |
| Marguerite A. Cheney | Pelham Manor |
| Mrs. E. Day Clark | Binghamton |
| Mrs. J. N. Carpenter | Brooklyn |
| E. A. Wilson | Jackson Heights |
| Louis J. Ulrich | Elmhurst |
| Ray Helenbrook | Brooklyn |
| Leocadia Bankoske | Brooklyn |
| G. Bradford Ashworth | Flushing |
| Gladys B. Bates | Brooklyn |
| Edmond Weill | Brooklyn |
| Mrs. Elina C. Boecker | Brooklyn |
| Marion D. Pease | Saratoga Springs |
| Vesta D. Morehouse | Brooklyn |
| William A. Patty | Brooklyn |
| Miss E. Beulah Stevenson | Brooklyn |
| Norman Kent | Rochester |
| Helen C. Hurley | Brooklyn |
| Katherine Cawein | Pleasantville |
| Alma L. Hamilton | Brooklyn |
| Emily Monrad | Cooperstown |
| Ellen Edmondson | Jamaica |
| Ina W. Johnston | Brooklyn |
| John Paul McHugh | Mt. Vernon |
| Mrs. C. T. Cheney | Pelham |
| Sidney Riesenberger | Yonkers |
| Dwight Williams | Cazenovia |
| Pratt Institute Library | Brooklyn |
| Alma Gader | Brooklyn |
| Mrs. Paul Cook | Brooklyn |
| Littlecote Galleries, Inc. | Utica |
| Maud E. Wyckoff | Yonkers |
| Elizabeth W. Lewis | Hempstead |
| Edward Coykendall | Kingston |
| Harry Leith-Ross | Woodstock |
| Eugene Speicher | Woodstock |
| Frances B. Pierce | Dunkirk |
| Mary E. Tuthill | Brooklyn |
| Richard L. Hubbard | Cazenovia |
| Grace M. Knox | Schenectady |
| Charles B. Bradley | Buffalo |
| Urquhart Wilcox | Buffalo |
| Mrs. Gerald Vibberts | Bedford Hills |
| May St. John | Rochester |
| Isabel Cotton | Bedford Hills |
| Mrs. Stanley S. Tumbridge | Brooklyn |
| Mrs. Elsa S. Voss | Westbury |
| Mrs. Elizabeth Shaffer | New York |
| Zola Belle Ruggles | Brooklyn |
| Anna G. Price | Forest Hills |
| Agnes Pelton | Water Mill |
| Prof. R. F. Piper | Syracuse |
| Ruth N. Gilbert | Baldwin |
| Mrs. A. G. Hatch | Brooklyn |
| A. Walkowitz | Brooklyn |
| The Knox School Library | Cooperstown |
| John Petrina | Brooklyn |
| Marjorie B. Luhrs | Brooklyn |
| E. M. Blake | Brooklyn |
| Annah Chase | Brooklyn |
| George C. Parker | Keene Valley |
| Harrison Cady | Brooklyn |
| Loris A. Withers | Port Washington |
| Nomi Douglas | Chauncey |
| Mrs. Gardner Rea | Brooklyn |
| I. W. McCool | Cornwall |
| Elizabeth Getz | MacCollum |
| Mary Kumpt | Brooklyn |
| Mrs. Elsa Knauth | Minola |
| James D. Havens | Rochester |
| George H. Wescott | Buffalo |

NORTH CAROLINA

| | |
|-------------------------|------------|
| Rev. A. B. Hunter | Raleigh |
| Mary H. Tillery | Raleigh |
| Dr. George E. Barksdale | Asheville |
| H. E. Ellerton | Tryon |
| Ida O. Poteat | Raleigh |
| Monimia F. MacRae | Wilmington |

NORTH DAKOTA

| | |
|--------------------|-------------|
| Prof. Paul E. Barr | Grand Forks |
| Eva M. Walker | Minot |

OHIO

| | |
|------------------------------|-------------------|
| Mary C. Allen | Troy |
| The Procter & Gamble Library | Cincinnati |
| Mrs. Harry Cope | Columbus |
| Mrs. Malcolm L. McBride | Cleveland |
| Adele Andrews | Norwalk |
| Albert Netley | Laura |
| Mrs. J. R. Caldwell | Youngstown |
| Mabel J. Motter | Toledo |
| Seth M. Velsey | Dayton |
| Manuel Rosenberg | Cincinnati |
| E. A. Baber | Cincinnati |
| R. Guy Cowan | Cleveland |
| Margaret Tinne | Cincinnati |
| Mrs. Jerome P. Curran | Toledo |
| Charles Gerhart | Cincinnati |
| Glen Tracy | Cincinnati |
| Elizabeth Knapp | Cleveland |
| Walter A. Sinn | Cleveland |
| Mrs. Earl W. Byrne | Lakewood |
| Louise Barker | Cincinnati |
| Mrs. W. W. Brown | Columbus |
| Dr. Martin Fischer | Cincinnati |
| Emma Mendenhall | Cincinnati |
| Katherine L. Brown | Columbus |
| Dr. William H. Kinnicut | Cleveland |
| Julia Severance | Oberlin |
| Julia R. Foster | Cincinnati |
| Kate L. Hogue | Youngstown |
| Mrs. Edward A. Williams, Jr. | Lima |
| Mrs. A. H. Chatfield | Cincinnati |
| Coralee Maxwell | Cleveland |
| Mrs. Inez Turner Harlor | Columbus |
| Cleveland Museum of Art | Cleveland |
| Mrs. George A. Martin | Cleveland |
| Margaret Osborn | Cleveland |
| Sister Irma | Cleveland |
| Butler Art Institute | Youngstown |
| Annie Campbell | Dayton |
| Charles W. Boebinger | Cincinnati |
| Harry P. Woods | Cincinnati |
| C. R. Nicodemus | Columbus |
| Delphine Dunn | Westerville |
| Ethel M. Stilson | Cleveland |
| Stephen Aike | New Richmond |
| Margaret Clark | Cincinnati |
| Louise B. Maloney | Cleveland |
| Jolan Gross Bettelheim | Cleveland |
| J. Elam Artz, Jr., Co. | Dayton |
| A. B. Closson, Jr., Co. | Cincinnati |
| Laura M. Bellville | Norwood |
| Korner & Wood Co. | Cleveland |
| Grace Walsh | Columbus |
| Lucy S. Ward | Cleveland |
| Elizabeth E. Kellogg | Cincinnati |
| Cora Riebel | Toledo |
| Pitt L. Fitzgerald | Columbus |
| Woodruff Brothers | Toledo |
| Mrs. W. Frank Maxwell | Toledo |
| Julia R. Foster | Cincinnati |
| James L. Wick, Jr. | Youngstown |
| Thomas E. French | Columbus |
| Rev. J. P. Wachowski | Toledo |
| R. H. Hiller | Springfield |
| Dr. Leroy Johnson | Columbus |
| Frank J. Neel | Toledo |
| Henrietta Wilson | Norwood |
| Erwin L. Frey | Columbus |
| Mrs. George Middleton | Bellefontaine |
| Cleveland Museum of Art | Cleveland |
| Philberta Davis | Columbus |
| Elizabeth Greenslade | Cincinnati |
| Alma Diserens | Cincinnati |
| Mrs. W. A. Daniel | Cincinnati |
| Mrs. Francis F. Prentiss | Cleveland Heights |
| Dorothea Hake | Cincinnati |
| E. R. Burroughs | Dayton |
| Mrs. Lucy Dennison Sutton | Youngstown |
| Helen G. Kresch | Delaware |
| Lewis Stout | Columbus |

OKLAHOMA

| | |
|------------------------|---------------|
| Anne Duffy | Mangum |
| Nan Sheets | Oklahoma City |
| Mamie L. Sellers | Oklahoma City |
| Edith Mahier | Norman |
| E. L. Waldo | Ponca City |
| Mrs. Herbert Ambruster | Oklahoma City |

OREGON

| | |
|--------------------------|------------|
| Portland Art Association | Portland |
| Marie Louise Felden | Portland |
| H. F. Wentz | Portland |
| Oscar Hukari | Hood River |
| Mrs. Otis B. Wight | Portland |
| C. F. Adams | Portland |
| Esther W. Wuest | Portland |
| Mrs. Ferdinand C. Smith | Portland |
| Mrs. Robert H. Strong | Portland |
| Evelyn Clogston | Portland |
| Perry L. Manser | Hood River |
| Frederick H. Stron | Portland |
| Lydia Herrick Dodge | Eugene |

PENNSYLVANIA

| | |
|-------------------------------|--------------|
| Mary M. Himler | Lattrobe |
| Art Association of Harrisburg | Harrisburg |
| Hobson Pittman | Drexel Hill |
| Marie J. Dollard | Pittsburgh |
| E. Dora Higbee | Pittsburgh |
| Beaver College for Women | Jenkintown |
| Frank Swartzlander | Doylstown |
| Laura Wheeler Waring | Philadelphia |
| Mrs. Louisa Eyre | Philadelphia |
| C. F. Ramsey | New Hope |
| Professor Harry Parker | Philadelphia |
| George Lear | Philadelphia |
| Mrs. A. H. McDonald | Philadelphia |
| Prof. H. W. Sharadin | Kutztown |
| Sister Clair | Pittsburgh |
| Mrs. A. K. Fischer | Mt. Airy |
| Harry O. Eichleay | Pittsburgh |
| Dorothy Branin | Philadelphia |
| Miss Anne Balderston | Philadelphia |

| | |
|---------------------------------------|-----------------|
| Carl S. Siegrist | Philadelphia |
| Miss Charlotte Schmerker | Allentown |
| Carola Spaeth | Philadelphia |
| J. R. Smock | Philadelphia |
| S. Gordon Smith | Upper Darby |
| Nicola D'Ascenzo | Philadelphia |
| Joseph Leonard | Allentown |
| Spencer Roberts | Philadelphia |
| Mrs. Helen Cole | Philadelphia |
| Grace Krouse Permar | Pittsburgh |
| Mrs. Isaac La Boiteaux | Bryn Mawr |
| Wm. B. F. Jones, Jr. | Sewickley |
| Elizabeth Kitchenman Coyne | Philadelphia |
| Mrs. L. S. Lyon | Philadelphia |
| Hugh H. Breckenridge | Reading |
| Lillian Sturges | Fort Washington |
| Mrs. H. F. Williams | Pittsburgh |
| Emma E. Hauer | Lebanon |
| Mrs. Leibka A. Steinberg | Philadelphia |
| Edith Emerson | Philadelphia |
| Katherine H. McCormick | Philadelphia |
| Ida M. Anderson | Easton |
| Arabi Studio | Philadelphia |
| Mary H. Worden | Haverford |
| Wuanita Smith | Philadelphia |
| J. D. Nevin | Philadelphia |
| Francis J. Ziegler | New Hope |
| Earl F. Heimpel | Bethlehem |
| Mary P. Taylor | Lumberville |
| The Rosenbach Co. | Philadelphia |
| Mrs. JeRoy E. Wolfe | Philadelphia |
| Charles Bregler | Philadelphia |
| Ambler Borough Public Schools | Ambler |
| Anna L. Johnson | West Chester |
| R. N. Davis | Scranton |
| Arnold N. Anderson | Philadelphia |
| John F. Folinsbee | New Hope |
| Miss M. A. Archambault | Philadelphia |
| Alfred M. Brooks | Swarthmore |
| Pasquale Farina | Philadelphia |
| Elizabeth F. Freedley | New Hope |
| Mrs. S. W. Seeley | Wynnewood |
| Rena Kurth | Narberth |
| E. W. Redfield | New Hope |
| Irene C. Niebaum | Pittsburgh |
| Ralph Dornisfe | Reading |
| Henry H. Hantow | Lancaster |
| Dr. Robert S. J. Mitcheson | Philadelphia |
| Albert W. Barker | Moynan |
| Mrs. M. D. Steever | Phoenixville |
| Henry J. Soulen | Chester Springs |
| Sarah D. Gettleman | Philadelphia |
| F. Elizabeth Wherry | Philadelphia |
| Ellen W. Ahrens | Landsdowne |
| Helen F. Kinsey | Philadelphia |
| Henry Pitt | Drexel Hill |
| Ralph McLellan | Philadelphia |
| Mrs. Francis K. Swartley | Philadelphia |
| The Pennsylvania Academy of Fine Arts | Philadelphia |

| | |
|-----------------------|--------------|
| Anna J. Woodside | Philadelphia |
| Valentine F. D'Orgies | New Hope |
| A. F. Heyne | Upper Darby |
| Nancy M. Ferguson | Philadelphia |
| George E. Parish | Philadelphia |
| The Print Club | Philadelphia |
| C. J. Cray | Warren |
| William Danielson | Pittsburgh |
| Sister M. Scholastica | Scranton |
| Marion Farnham | West Chester |
| Elizabeth Rothwell | Pittsburgh |
| Paulette Van Rockens | Langhorne |
| Lucie M. Manley | Williamsport |
| Clara Braselmann | Philadelphia |
| J. Otto Schweizer | Philadelphia |
| F. W. Mark | Philadelphia |
| Mrs. J. S. Cory | North East |
| Tessie Wilcox Smith | Philadelphia |
| Beatrice O. Baldwin | Philadelphia |
| K. R. Nunamaker | New Hope |
| Helen F. Kinsey | Philadelphia |
| Mrs. Thomas A. Cope | Philadelphia |
| Ann L. Potteiger | Ambler |

RHODE ISLAND

| | |
|----------------------|------------|
| Walter Coles Cabell | Newport |
| Gladys Matteson | Newport |
| Mrs. Z. Chafe | Providence |
| Mrs. Howard D. Day | Providence |
| Louise L. Emerson | Providence |
| Mabel Gardner | Providence |
| George Paterson Love | Providence |
| A. S. Randall | Providence |
| Nathaniel M. Vose | Providence |

SOUTH CAROLINA

| | |
|-------------------|-----------------|
| Mrs. B. E. Fernow | Clemson College |
| Ruth E. Morse | Gaffney |
| H. Shuler | Spartanburg |
| Elizabeth White | Sumter |

SOUTH DAKOTA

| | |
|------------------|-----------|
| Lillian B. Forde | Spearfish |
|------------------|-----------|

TENNESSEE

| | |
|---------------------|-------------|
| Mrs. S. H. Campbell | Chattanooga |
| Mrs. Lucy W. Rowe | Memphis |
| Florence McIntyre | Memphis |

TEXAS

| | |
|---------------------------|-------------|
| Mrs. R. C. Allen | Hearne |
| Mrs. C. E. Ayres | Austin |
| Dallas Public Art Gallery | Dallas |
| Blanche Cassidy | Beaumont |
| Leslie Waggener | Dallas |
| Mrs. W. T. Woodruff | Houston |
| Jose Arpa | San Antonio |
| Edna Collins | Austin |
| Lawrence Art Galleries | Dallas |
| Frances Camp | Brownwood |
| Gladys B. Pettey | San Antonio |

[Continued on page 25]

Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
ANDERSON GALLERIES—Indefinite: Paintings, woodblocks, engravings.

Montgomery, Ala.
MONTGOMERY MUSEUM OF ART—June: Annual no-jury exhibition (Alabama Art League); Samuel Hoffman Memorial exhibition; Ninth "A" circuit exhibition, Southern States Art League.

Del Monte, Cal.
ART GALLERY—June: Paintings, Mary C. Black.

Laguna Beach, Cal.
ART ASSOCIATION—June-July: Summer exhibition. **FERN BURFORD GALLERIES**—June-July: California painters.

La Jolla, Cal.
ART ASSOCIATION—June: Desert pictures, Charles A. Fries.

Los Angeles, Cal.
LOS ANGELES MUSEUM—June 15-30: Otis Art Institute exhibit. June: Los Angeles Camera Club; paintings, Grace Clements; exhibition by Arthur Durston; lithographs by Whistler. **FRANK ANSLIE GALLERIES**—To June 15: California landscapes. Evelyn Nunn Miller. June 15-31: Contemporary California artists. **BILTMORE SALON**—June: Paintings, Hanson Puthuff. **DALLZELL-HATFIELD GALLERIES**—June: Thomas Moran, William Keith, A. H. Wyant, George Innes; over-mantel paintings.

Oakland, Cal.
OAKLAND ART GALLERY—June: Annual exhibition of the Oakland Art League.

Pasadena, Cal.
GRACE NICHOLSON GALLERIES—June: Silver, Georg Jensen; pewter, Just Anderson; Royal Copenhagen collection; Kahler ceramics; Swedish glass.

San Diego, Cal.
FINE ARTS GALLERY—June: 6th Annual Southern California Exhibition.

San Francisco, Cal.
CALIFORNIA PALACE OF THE LEGION OF HONOR—June 15-July 15: Sculptures, Atanas Katchamoff. **EAST-WEST GALLERY**—June: National Exhibition of paintings, water colors and sculptures; miniatures, National League of American Women. To June 13: Exhibition by Dietz Edzard and Emil Lahnor.

Sacramento, Cal.
STATE LIBRARY—June: Water colors of flowers, Charles Broughton.

Wilmington, Del.
SOCIETY OF FINE ARTS—To June 9: Delaware school children's show.

Atlanta, Ga.
HIGH MUSEUM OF ART—June 15-July 15: Etchings and water colors by Chicago Artists.

Chicago, Ill.
ART INSTITUTE—June-July: Etchings by Giovanni Battista Piranesi, Domenico and Giovanni Battista Tiepolo; color prints, F. Nicholson. June: Water colors; drawings, Arthur B. Davies. **ARTS CLUB**—To June 6: Chicago Architectural Exhibition. **CARSON, PIRIE, SCOTT, CO.**—June: etchings, Marguerite Kirmse. **CHICAGO GALLERIES ASSOCIATION**—To June 5: 11th semi-annual members' exhibit. **CHESTER H. JOHNSON GALLERIES**—June: Annual Spring Exhibition; paintings, Auguste Renoir and other French masters. **PALETTE & CHISEL CLUB**—To June 20: 37th annual exhibition.

Springfield, Ill.
ART ASSOCIATION—June: Art work of public schools. **STATE MUSEUM**—Summer: Fifth Annual Exhibition of the Illinois Academy of Fine Arts.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—June: Arthur B. Davies Memorial Exhibition (A. F. A.); American Print Makers' Exhibition. **LIEBER GALLERIES**—To June 13: Etchings, A. Hutton.

Richmond, Ind.
ART ASSOCIATION—Summer: Permanent collections.

Emporia, Kan.
STATE TEACHERS' COLLEGE—To June 28: Paintings by members of the North Shore Arts Ass'n (A.F.A.).

Louisville, Ky.
SPEED MEMORIAL MUSEUM—June 24-July 15: Mexican Arts.

Baltimore, Md.
MUSEUM OF ART—Summer: Exhibition of loans and accessions. **MARYLAND INSTITUTE**—Summer: Exhibition by students of the Institute.

Boston, Mass.
MUSEUM OF FINE ARTS—Summer: Spaulding collection of French paintings. **GRACE HORNE'S GALLERY**—Summer: Prints and modern reproductions; paintings, water colors and etchings. **NEW ENGLAND SOCIETY OF CONTEMPORARY ART**—To June 6: Sculpture and drawings, Milton Horn.

Hingham Center, Mass.
PRINT CORNER—June: Portraits, etchings and drawings, A. Hugh Fisher.

Rockport, Mass.
PANCOAST GALLERY—Summer: Paintings and water colors.

Worcester, Mass.
WORCESTER ART MUSEUM—To June 7: Student exhibition of the school of the Worcester Art Museum. June 14-July 5: American contemporary paintings (A.F.A.).

Detroit, Mich.
INSTITUTE OF ARTS—To June 15: Contemporary French art. **SOCIETY OF ARTS & CRAFTS**—June: Annual art school exhibit.

Grand Rapids, Mich.
ART ASSOCIATION—June: Water colors, George Murray; etchings, Diana Thorne.

Muskegon, Mich.
HACKLEY GALLERY OF FINE ARTS—June: Marine paintings, Frank Vining Smith; work of Gallery Evening Class.

Minneapolis, Minn.
INSTITUTE OF ARTS—June: Pre-Revolutionary rooms from Charleston, S. C.; Cambodian sculpture; XVIIIth and XIXth century picture toiles; paintings and sculpture by students of Minneapolis School of Art; European and American pewter; early American silver; masters of etching.

Kansas City, Mo.
ART INSTITUTE—Summer: Student work from the Kansas City Art Institute School.

St. Louis, Mo.
CITY ART MUSEUM—June: Contemporary Czechoslovakian prints; water colors from Royal Society of British Artists (A.F.A.); contemporary European posters.

Springfield, Mo.
S. W. MISSOURI STATE TEACHERS' COLLEGE—June 5-28: Student work from Educational Alliance Art School, N. Y. (A.F.A.).

Omaha, Neb.
ART INSTITUTE—June 5-25: Paintings by Faculty of Grand Central School of Art. June 25-July 1: Work by children of Art Institute of Omaha.

Hopewell, N. J.
LIBRARY MUSEUM—June 4-July 9: Loan exhibition of dolls.

Newark, N. J.
NEWARK MUSEUM—June-July: Modern American paintings and sculpture; French design; Jaehne collection of Japanese art.

Santa Fe, N. M.
MUSEUM OF NEW MEXICO—June: Paintings of Hawaii, J. H. Sharp.

Brooklyn, N. Y.
BROOKLYN MUSEUM—Summer: Hispano-Peuvian art. June: Audac exhibition; Fifth Annual Exhibition of Block Prints.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—To June 22: 25th Annual Exhibition; Memorial Exhibition of Samuel L. Halpert; bronzes, Anna Glenn Dunbar.

New Rochelle, N. Y.
ART ASSOCIATION—To July 3: Members' Exhibition.

New York, N. Y.
METROPOLITAN MUSEUM—June: Loan exhibition of ceramic art; lace and costume accessories; Indian and Indonesian textiles; prints, acquisitions of 1929-30. **AMERICAN-ANDERSON GALLERIES**—June 3-27: 7th annual exhibition of small soap sculptures. **ACKERMAN & SON**—June: American and English marine paintings and prints. **THOMAS AGNEW & SONS**—June: Paintings by Old Masters; drawings and engravings. **ARDEN GALLERY**—June: Woodcuts, Gertrude Hermes; garden furniture, sculpture and accessories. **ARGENT GALLERIES**—June: Summer exhibition in all media, Nat'l Assoc. Women Painters and Sculptors. **ART CENTER**—To June 15: Etchings Rudolf Schonberg. Summer: Budget Interiors. **BABCOCK GALLERIES**—June: Exhibition of work of American artists. **BALZAC GALLERIES**—To June 15: Paintings, Elisee Maclet. **BELMONT GALLERIES**—Permanent: Exhibition of Old Masters. **BROWNELL-LAMBERTSON**—June: Exhibition of crystal, glass and ceramics; modern dining room. **FRANS BUFFA & SON**—June: Paintings, William H. Singer. **JR. BUTLER GALLERIES**—June: Mezzotints. **OTTO BURCHARD & CO.**—June: Animal motifs in early Chinese art. **CALO ART GALLERIES**—June: Paintings, American and foreign artists. **CONTEMPORARY ARTS**—June: Sculpture, Bernice West. **DELPHIC STUDIOS**—June: Group exhibition of Mexican artists. **DEMOTTE**—June: Modern French paintings. **DOWNTOWN GALLERY**—June: Small paintings, contemporary American artists. **DURAND-RUEL GALLERIES**—June: Paintings, French artists. **EHRLICH GALLERIES**—June: Early

American paintings. **FERARGIL GALLERIES** show of paintings. **PASCAL M. GATTERDAM**—June: American landscapes. **G. R. D. STUDIOS**—June: Retrospective show. **GRAND CENTRAL GALLERIES**—June: 1931 Founder's exhibition. **HACKETT GALLERIES**—Summer: Paintings, Simka Simichovitch, Emanuel Romano, Beagary, etc.; sculpture, Lovet-Lorski, Heins Warneke. **MARIE HARRIMAN GALLERIES**—June: French contemporary artists. **EDOUARD JONAS GALLERIES**—June: Exhibition of French 18th century furniture. **ALEEMAN-THORMANN GALLERIES**—June: Fine prints, Old and Modern Masters. **THOMAS J. KERR**—June: Tapestries, paintings and antiques. **KLEINBERGER GALLERIES**—June: Special exhibition of Old Masters. **JOHN LEVY GALLERIES**—June: Old Masters. **MACBETH GALLERIES**—June: Selected paintings and etchings, American artists. **MAUREL GALLERIES**—June: Paintings and sculpture suitable for wedding gifts. **METROPOLITAN GALLERIES**—June: Pastels, Everett Shinn. **MILCH GALLERIES**—June: Selected paintings and etchings, artists. **MONTROSS GALLERIES**—June: Paintings, American artists. **MUSEUM OF MODERN ART**—June: Memorial exhibition, collection of Lizzie Bliss. **NATIONAL ARTS CLUB**—June: Members' annual exhibition of small paintings. **NEWHOUSE GALLERIES**—June: Decorative portraits and landscapes XVIIIth century. **RALPH M. PEARSON STUDIO**—Permanent: exhibition of rugs and wall hangings by American artists. **PEARSON GALLERY OF SCULPTURE**—June: Bronze replicas of antique sculptures. **PUBLIC LIBRARY**—June: Recent additions in prints. **REINHARDT GALLERIES**—June: Old and Modern Masters. To June 20: Paintings, drawings, water colors by French and American artists. **ROE-RICH MUSEUM**—To June 15: Students' exhibition. Summer: Thibetan banner paintings and Old Masters. **SALMAGUNDI CLUB**—June: Annual Summer exhibition. **SCHULTHEIS GALLERIES**—June: Paintings by American and foreign artists. **JACQUES SELIGMANN & CO.**—To June 15: Modern French water colors and drawings. **E. & A. SILBERMAN**—June: Old Masters and antiques. **S. P. R. GALLERIES**—June: Summer show of paintings. **MARIE STERNER GALLERIES**—June: American and French paintings. **HOWARD YOUNG GALLERIES**—June: Selected group of old and modern paintings.

Rochester, N. Y.
MEMORIAL ART GALLERY—June: American primitives; print exhibition. **GEORGE H. BRODHEAD GALLERIES**—June: Etchings.

Cincinnati, O.
ART MUSEUM—To June 21: French prints of the "Romantic Period"; student work of Cincinnati Art Academy.

Cleveland, O.
MUSEUM OF ART—To June 7: 13th Annual Exhibition by Cleveland Artists & Craftsmen. June 12-July 12: 11th Annual Exhibition of Contemporary American Painting. **PUBLIC LI-**

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Calendar

BRARY—To June 15: Drawings, Thornton Oakley (A.F.A.).

Dayton, O.

ART INSTITUTE—June: Brazilian paintings (Roerich Museum, N. Y.); International Exhibition of Lithography and Wood Engraving.

Delaware, O.

OHIO WESLEYAN UNIVERSITY—To June 9: Paintings from 12th Corcoran Biennial (A.F.A.).

Toledo, O.

MUSEUM OF ART—Summer: 19th annual exhibition.

Bethlehem, Pa.

LEHIGH UNIVERSITY—To June 9: American water colors (A.F.A.).

New Hope, Pa.

PHILLIPS MILL—To June 14: Spring exhibition by New Hope artists.

Philadelphia, Pa.

ART ALLIANCE—Summer: Exhibition by members of the Art Alliance. **PRINT CLUB**—To June 15: 8th annual exhibition of American etchings. June 8-15: Rare prints of famous physicians. **NEWMAN GALLERIES**—June-July: Paintings. **RENAISSANCE GALLERIES**—June-July: Old Masters.

Pittsburgh, Pa.

CARNEGIE INTITUTE—To June 14: Paintings from Chester Dale collection; drawings of medieval stained glass. Lawrence B. Saint; Japanese color prints. To June 7: "Vanishing India," Stowitts. June: Contemporary American water colors.

Providence, R. I.

RHODE ISLAND SCHOOL OF DESIGN—Summer: Recent acquisitions by the museum. **TILDEN-THURBER**—To June 13: Water colors, John Koopman.

Memphis, Tenn.

BROOKS MEMORIAL GALLERY—June: Australian art exhibition (Roerich Museum, N. Y.). June 5-28: American pottery (A.F.A.).

Dallas, Tex.

PUBLIC ART GALLERY—Summer: Paintings and graphic art; loan collections; Joel T. Howard collection.

Houston, Tex.

MUSEUM OF FINE ARTS—June 5-28: Collection of paintings from Phillips Memorial Gallery (A.F.A.). **HERZOG GALLERIES**—June: Lithographs W. Herbert Dunton; French furniture.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM (San Antonio Art League)—To June 15: Texas fine arts exhibition. **POHL ART GALLERY**—June: Mexican genre paintings.

Beloit, Wis.

BELOIT COLLEGE—June: Water colors, Paul L. Gill.

Madison, Wis.

ART ASSOCIATION—To June 13: Paintings, Catherine Klenert. June 15-30: Advertisements of 1930 (Art Center). **UNIVERSITY OF WISCONSIN**—To June 8: Work by art students of University of Wisconsin.

Milwaukee, Wis.

ART INSTITUTE—June 11-July 12: 11th International Water Color Exhibition. **LAYTON ART GALLERY**—To June 8: Drawings, prints, water colors, Elena and Myron C. Nutting; murals, Thomas H. Benton. June 12-23: Oils and water colors, Richard H. Jansen. June 12-July: Student work from Layton School of Art. **MILWAUKEE JOURNAL GALLERY**—June: Paintings, George Luka, Ernest Lawson, Edmund Tarbell, Irving Couse, Ralph Blakelock.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—June: International photography.

Trying to Be Accurate

Books of reference do not always agree. **THE ART DIGEST** recently printed Mary Cassatt's dates as 1855-1926. G. E. Kaltenbach, museum registrar of the Art Institute of Chicago, wrote that he was using the date 1845, and asked for verification. Investigation showed that the Encyclopaedia Britannica and Mantle Fielding's "Dictionary of American Painters, Sculptors and Engravers" agree that Miss Cassatt was born in 1855. The firm of Durand-Ruel is using 1855; Knoedler's, 1845. The catalogues of the Witt Art Reference Library, London, and the Frick Art Reference Library, New York, and the American Art Annual agree on 1845.

Patrons

(Continued from page 23)

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De Forest Loved Music

Robert Weeks de Forest, late president of the Metropolitan Museum of Art, left a bequest of \$100,000 to the Museum, the income of which is to be applied every year to provide free concerts in the museum. An endowment of \$10,000 is to be given to the American Federation of Arts.

Mysterious



French Gothic Head. XVth Century.

To its growing collection of Medieval art, the City Art Museum of St. Louis has added this Gothic head of limestone, reputed to have come from a private chapel in a chateau in the neighborhood of Lille. The museum officials are puzzled about its past history, feeling that this fragment must once have held an important position in the decorative scheme of the chapel's interior in the palmy days of the Burgundian rule, when Lille was the residence of Philip the Good.

Broken off at the base of the neck, there is no hint of costume or attributes which might aid in the statue's identification, while the features further mystify by their conflicting suggestion of naturalism, as if the intention might have been to make a portrait, and of abstract idealism, as if it were created in the image of some divine being. The head is in almost perfect condition and still retains much of its original polychrome.

Utah Likes the Sea

The little Utah city of Springville is rapidly acquiring a distinguished collection of American art. Following its 10th annual national exhibition, just held in the auditorium of the High School, two more paintings have been added to the permanent collection—Anthony Thieme's "Hauling Nets," a pictorial interpretation of the New England fishing industry, purchased by the junior class of the High School, and Paul Lauritz's "Crashing Harmony," a marine depicting the power of the sea against a rocky coast.

The collection now numbers 31 paintings, for the most part by artists of the conservative school. A characteristic is the prominent place marines hold. Utah likes the sea.

Gloucester's Summer Shows

The Gloucester Society of Artists of East Gloucester, Mass., announces the dates for its Summer shows. The first exhibition opens July 4 and closes July 21; the second will run from July 25 to August 18; the third from August 22 to Sept. 14; and the "Little Picture" exhibition from July 4 to Sept. 14. The exhibition committee: Margaret Fitzhugh Browne, Oscar Anderson, John J. Barry, Alice R. Hardwick and Charles Allan Winter.

A Review of the Field in Art Education

The New Idea

Annual exhibitions of work by art students held throughout the country in the late spring may seem a profitless business to many who find an interest only in the finished work of a professional painter. But these student exhibitions are a far reaching, stimulating continued inquiry into methods of instruction and the results obtained. That a quiet revolution in art instruction has been taking place in America within recent years is becoming more and more apparent each year.

The uniformly excellent but stereotyped annual displays are passing, and instead has appeared work of marked technical unevenness yet possessed of life and originality. By many, drawing is now regarded as the concrete expression of the pupil's own mind, reflecting his powers of concentration, observation, and his ability to visualize a subject as a whole rather than merely in detail. Technical facility follows closely behind, its purpose being to give the pupil tools with which he may create, rather than to equip him to paint well in the manner of someone else.

In a recent exhibition of students' work at the Boston Museum of Fine Arts, these trends were strongly manifested, according to the critics. Almost 1,000 exhibits were on view, ranging from free brush and memory studies by children of nine and ten, to imaginative and realistic compositions by older pupils. Memory, observation and the play of the

imagination are emphasized in the Boston Museum classes.

Further diversity was given to the exhibition this year by including for the first time the work of an adult class in "Appreciation of Design." In contrast to the drawings of the younger students, the studies of this class reflect the maturity and the definition of the adult mind, and the varied personalities of the members. Beginning with simple brush strokes and the elements of design, the class was directed through the study of pattern, composition, color relations, and, finally, to the development of original design based on still life.

School Gets Carnegie Funds

The New York School of Fine and Applied Design for Women has received \$37,500 for its endowment fund from the Carnegie Corporation, according to an announcement made by Mrs. Dunlap Hopkins, founder of the school and first vice-president. The school also received \$10,600 in gifts, making the endowment \$97,500, only \$2,500 short of the \$100,000 sought. Cash prizes and awards, totaling \$1,600, will be awarded at the forthcoming student exhibition.

Art Weaving School

An art weaving school, which will include free instruction in tapestry weaving and design, will open at Greenwich House, New York City, under the direction of Gilbert Foldes.

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Dean Meeks' View

The development of art instruction in colleges has been so rapid that it has now become difficult to find trained teachers to fill the number of positions becoming available, according to Everett V. Meeks, dean of the Yale School of Fine Arts, in his speech at the annual convention of the American Federation of Arts held recently at the Brooklyn Museum.

"American colleges and universities have been, and are still, too prone to ignore modern art," Dean Meeks declared. "The young men and women that we turn out at the end of their four years of college training are going to be in many cases the patrons and in some cases the creators of the art of the future. A fundamental insight into principles, a knowledge of beauty in the past and an understanding of methods may go far to counteract the vagaries that are the result of unbalanced education and judgment.

"Let us therefore strive to develop tolerance and understanding in our young people. On such a program, broad and elastic enough to reach all phases of mind, we may hope to build for the future. I believe that education and knowledge thus sympathetically developed and brought to bear on contemporary art may call forth and produce an art expression which is truly representative of contemporary life."

In discussing the responsibility of the college in art education Dean Meeks declared that "the time has come to break down the barriers surrounding the old-fashioned courses in 'history' as we have heretofore understood the term. It is astounding to think how the teaching of history has ignored art. Military, political and economic development has been the order of the curriculum, minus any parallel recognition of contemporary phases of art."

Prof. Patty Smith Hill, director of kinder-

garten and first-grade education at Teachers College of Columbia University, pointed out that in the art education of the young "we must preserve the beautiful, bold spontaneity of the child. Too much criticism or self-consciousness tends to inhibit spontaneous expression. We must learn when criticism kills and when it gives life."

The Persian Competition

Prizes have been awarded in the Persian design contest based on the Persian Exhibition at the Brooklyn Museum. The first prize of \$100 went to Dorothy Schill of the Philadelphia School of Design for Women for a Persian garden design for chintz based upon miniature paintings. The second prize of \$50 was awarded to Evelyn Van Horn of the Traphagen School of Fashion, New York, for two costumes inspired by the design lay-out of a Persian plate.

Nearly 500 designs were submitted. The museum granted 961 permits to classes and individuals to make sketches. The quality of the work was high and the employment of Persian motifs often remarkable. Visiting artists and teachers were so much interested by the competition that Erwin P. Christenson, director of education of the American Federation of Arts, is planning to form a travelling exhibit of the design.

School Awards Scholarships

Art scholarships, in the New York School of Design, amounting to \$2,000, awarded annually in memory of Warren O. Van Brunt of Red Bank, N. J., this year were distributed as follows: First prize, two years' tuition, Vivienne Blake, Nutley, N. J.; special prize, one year's tuition, Alfred Hewitt; half scholarships for two years, Jesse McDonald, Ruth Dickinson, Robert Simpson and Ernestine Tomaini.

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Castles in Spain?

Frederick Keisler, who has been called a
"heretic-architect," is scornful of training
architects on a diet of cathedrals and believes
that young Americans should concentrate on
one-room apartments, according to Louis Sher-
win in the New York Post.

"The instructors give pupils problems in
buildings that they will probably not once in
all their careers have to design," Keisler said.
"One class that I heard of is asked to concen-
trate on ideas for an opera house. How many
times in a man's life will he have to put up an
opera house? It is even doubtful whether there
will be any opera fifty years from now. Possibly
the professor himself has a commission to build
one and thinks he may get an idea or two from
the pupils.

"In another class they are set the problem
of building a monastery on a mountain. Now
who on earth is going to build a monastery
on a mountain in the twentieth century?

"What I would say to young architects is:
Design a really good disappearing bed or concen-
trate on a one-room apartment. That is
really difficult and when you've done it you
will have done something and acquired knowl-
edge that you can use and that will be of
general benefit."

In Hawthorne's Studio

The Grand Central School of Art, New York,
has established a Summer school in Province-
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The studio accommodates about 75 students.
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Contact

The atelier plan now in use in New York whereby young painters are brought into direct contact with practicing architects and mural painters should be adopted among student groups in many cities, according to the *Christian Science Monitor*. Since the summer of 1930 the Society of Mural Painters has sponsored an atelier wherein students may study the monthly programs of the Beaux Arts Institute of Design, and which is open morning, afternoon and evening at a nominal fee of \$5 a month.

"Establishment of the atelier is one more indication of the forward-looking program of American architects and mural painters today," says the writer. "They share a feeling of obligation toward the new generation, toward the artists and builders of the future. They wish to be assured that no promising talent shall be neglected merely because the student has not the means to obtain a sound grounding in his work. Some of the foremost professionals in New York give of their time freely to serious criticism of the work done in the atelier. Thus the professional of tomorrow is brought into contact with the professional of today, and obtains at first hand an insight into the conditions incident to achieving first-rate results under competitive conditions.

"The atelier plan for students of mural painting thus offers a bridge between their student days and their entry into the profession 'on their own' or as assistants to established painters. This bridge, it is generally acknowledged, is a great need of students and semiprofessionals, for it makes smooth their transition from amateur to practicing status. Only those of real talent can cross the bridge, while others are enabled, while working under professional conditions, to discern in just what direction their gifts and energies may lead them."

Master Institute Students

Students of the Master Institute of Roerich Museum are holding their annual exhibition of paintings, etchings, murals, designs, drawings and sculpture at the International Art Center of the museum until June 10. The exhibition, which has been on tour, comprises over 1,000 pieces.

Stress is laid on the modern movement in art, particularly in the murals, painted by the class in dynamic symmetry. The views of New York, done from the roof of the museum, which commands a magnificent outlook, are of special interest.

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By a Colleague



"Cyril Kay-Scott," by Donald I. Griffith.

Cyril Kay-Scott, director of the Denver Museum and the Santa Fe Art School, has been portrayed in Colorado Yule marble by Donald I. Griffith, instructor in sculpture of the Chapel School of Art, Denver University. The bust is on exhibition at the Denver Museum.

Donald J. Bear wrote in the *Rocky Mountain News*: "This portrait, which is forceful in concept and execution, mediates between a formal architectural generalization and a very personal portrait. The design indicated in the treatment of the hair and beard is intended to act as a decorative foil against the simple and almost geometrical planal upbuild employed in the modelling of the face. It is evident that Griffith thinks not in the media terms of clay or even bronze, but rather adheres to the ancient dictum of visualizing in the block."

Mr. Kay-Scott, who is widely known as an artist and teacher as well as a museum executive, divides his time between Denver and Santa Fe. He hopes to make Santa Fe, with its rich traditions, Old World atmosphere and vivid color, a great art education center.

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National Secretary and Editor: WILFORD S. CONROW.....154 West 57th Street, New York City
National Treasurer: GORDON H. GRANT.....137 East 66th Street, New York City
National Regional Committee, Chairman: GEORGE PEARSE ENNIS..67 West 87th St., New York City
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THE NEW JERSEY STATE CHAPTER OF THE AMERICAN ARTISTS PROFESSIONAL LEAGUE ORGANIZED

The following call letter, dated April 18, 1931, was mailed to over 600 New Jersey artists and friends of American art.

The American Artists Professional League is completing plans to organize a New Jersey State Chapter of the League.

An invitation to membership is cordially enclosed, explaining the high aims and useful purposes of this important national organization which has active chapters in many states. The American Artists Professional League believes in the principle of co-operation among artists, dealers and organizations. Many of the difficulties facing artists, dealers and organizations are being solved in a practical way by the League.

The Trustees of the Montclair Association have generously invited the New Jersey members of the League to hold their organization meeting at the Montclair Art Museum, and, when organized as a Chapter, to hold the Chapter's stated meetings at the Museum; furthermore, are planning to extend an invitation to the Chapter to hold an Annual 1931 Exhibition under their auspices at the Museum.

The annual dues (\$3.00) are extremely slight in comparison with the many benefits, which include an annual subscription to The Art Digest, in which the League conducts, in each issue, an Independent Department devoted to the interests of the members of the League and by which the League maintains constant touch with its members.

If you signing the membership blank, please state whether or not you are already a subscriber to The Art Digest, and, if so, deduct one dollar, making your dues \$2.00 instead of \$3.00. Check should be drawn to the order of The American Artists Professional League, and mailed with enrollment blank, if possible before April 30, 1931, to

The American Artists Professional League
The Montclair Art Museum
No. 1 South Mountain Avenue
Montclair, New Jersey

A meeting of all New Jersey members of the league is hereby called to be held on Sunday afternoon, May 10, at 2:00, at the Montclair Art Museum, for the purpose of effecting a permanent New Jersey Chapter organization. The preliminary exhibition plans, above referred to, also will be considered at this meeting.

Trusting to have the pleasure of your enrollment and co-operation.

Sincerely yours,

HARRY LEWIS RAUL,
New Jersey Regional Chairman.

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Reporting on the organization meeting, the New Jersey State Chairman, Mr. Harry Lewis Raul, reports as follows under date of May 16:

I have the pleasure to report that, on May 10th, the organization meeting of the New Jersey State Chapter of the American Artists Professional League was held at The Montclair Art Museum. A representative gathering was present and plans were forwarded looking to the active participation of the Chapter in the work of the League. Thirty-eight new members were added at the meeting, making a total membership of 124 in the New Jersey State Chapter. Additional members are enrolling, several having come in within the last few days.

The Trustees of the Montclair Art Association, through their President, Mr. Arthur O. Townsend, who addressed the meeting, generously invited the New Jersey Chapter to have its headquarters and to hold its stated meetings at the Montclair Art Museum, No. 1 South Mountain Avenue, Montclair, New Jersey. Mr. Townsend, in his address of welcome to the Chapter, expressed assurance of the hearty co-operation of the Museum and made mention of an interesting coincidence in that the occasion of our organization meeting was the first time that the beautiful new wing of the museum, just completed, has been used for any purpose. Our Chapter responded with a resolution of appreciation and thanks for the splendid co-operation extended.

Mr. F. Ballard Williams, Chairman of the National Executive Committee of the League, gave a very inspiring address explaining the general purposes of the American Artists Professional League, and the part that Regional Chapters may be expected to contribute in attaining the high aims of the League.

Another very interesting feature of our meeting was an address by Miss Marion Haviland, Director of the Montclair Art Museum, outlining some of the progressive policies underlying the yearly programs of the Museum. Miss Haviland extended an invitation to the members of the New Jersey Chapter to hold an Annual Exhibition next Fall under the auspices of the Museum.

The following officers and board of directors were elected:

Officers—Chairman: Harry Lewis Raul, 312 Highland Ave., Orange; Vice-Chairman, Judge Harry V. Osborne, Newark; 2nd Vice-Chairman, Henry S. Eddy, Westfield; Recording Secretary, Miss Elizabeth N. Townsend, Montclair; Corresponding Secretary & Treasurer, Miss Adelaide M. Newhall, 20 Oxford St., Montclair.

Board of Directors—William N. Hasler, Caldwell; Charles Warren Eaton, Bloomfield; F. Ballard Williams, Glen Ridge; Mrs. Alvoni R. Allen, Jersey City; Mrs. Robert G. Bellah, Upper Montclair; Mrs. Josephine Gesner Raul, Orange; Arthur O. Townsend, Montclair; C. Jac Young, Weehawken Heights; Van Dearing Perrine, Maplewood.

In accordance with a resolution passed at the meeting, a committee, headed by Judge Osborne, was appointed to secure a state charter and to prepare appropriate by-laws for the conduct of the Chapter.

May I take this opportunity to express our thanks to the officers and members of the National Executive Committee and the National Regional Committee for their co-operation in establishing the New Jersey State Chapter.

WON'T YOU JOIN THE LEAGUE?

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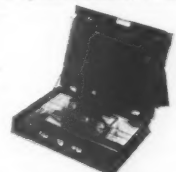
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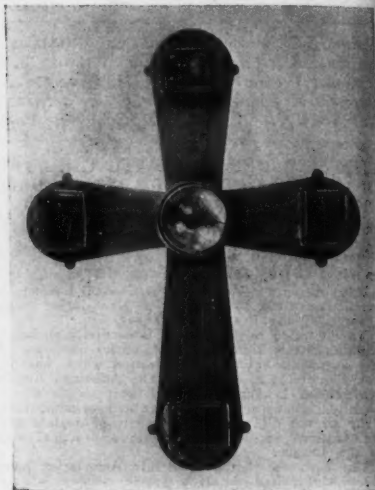
Mystical Grandeur of Byzantine Art Revealed in Paris Show



The Crucifixion." Gold Enamel Byzantine Plaque. XIIth Century. E. & A. Silberman.



Life Size Bust in Marble. Vth or VIth Century. Lent by Brummer Galleries.



Gold Cross with Emeralds and Rock Crystal. XIth Century. Lent by Bachstiz.

Reproduced herewith are three of the rare treasures from the group of more than thirty important loans made by American private collectors and art dealers to the Byzantine art exhibition now being held at the Musée des Arts Décoratifs in the Louvre, as told in the 15th May issue of *THE ART DIGEST*. These three items—a gold cross studded with emeralds and rock crystals, lent by the Bachstiz Galleries; a life size marble of the Vth or VIth century, lent by the Brummer Galleries; and the gold enamel plaque of the XIIth century, representing the Crucifixion, lent by E. & A. Silberman—are among the most admired of the exhibits. America's contribution to this world wide assemblage was gathered under the auspices of the College Art Association, assisted by Joseph Brummer.

This exhibition presents for the first time the full splendor of Byzantine decorative art, dating from the first centuries of the Christian era to the Turkish conquest of Constantinople

in 1453. Here, concentrated in one spot, are paintings, ivories, manuscripts, sculptures, enamels, jewels and gold decorations—treasured masterpieces of a bygone age, which are usually inaccessible to students in Western Europe. Although it is still necessary to visit such centers as Constantinople, Salonica, Mount Athos, Mistra or Daphni to gain a full idea of the greatness of Byzantine architecture and monumental decoration in painting and mosaic, the Paris exhibition of portable objects successfully achieves its purpose, according to the European critics.

The London *Observer* stated that this array of Byzantine art will enable students to check the claims advanced for it by Robert Byron and David Talbot in their recent book, "The Birth of Western Painting." "An art so intricate and sumptuous," said the reviewer, "and seemingly so remote from our modern experience, requires analysis and interpretation; and this Mr. Byron and Mr. Rice have

boldly undertaken and successfully achieved. The positive, materialist art of the ancient world, with its emphasis on earthly attributes and purely human values, requires no elucidation; it is self-explanatory almost to the point of platitude. But the transcendental art of Byzantium, compact of spiritual intensity and sensuous magnificence, has a double aspect, and yet a single nature, which reminds us strangely of the Christian mystery which it was almost uniquely occupied in glorifying.

"Mr. Byron and Mr. Rice illustrate the transition from ancient objectivism to medieval mysticism chiefly by the paintings of the Macedonian School on Mount Athos, the cycles of Mistra, the Cretan School on Mount Athos, and El Greco, whose work they regard as the climax of Byzantine transcendentalism. . . . In Byzantine art the scale leans persistently towards the divine; that is why the Western mind, however dazzled and admiring, finds it always alien and intangible."

"Malign"

Coincident with the first exhibition in England of Picasso's paintings at the Alexander Reid and Lefevre gallery, London, the new art magazine, *Atelier*, carries a timely article in its June issue on "Picasso and the Cul-De-Sac of Modern Painting" by William Gaunt. After bringing out the point that Picasso, at the age of 50, can no longer be regarded as a "flaming torch of the avant garde," but as one of the most "conspicuous landmarks of the immediate past," Mr. Gaunt writes of the influence that Picasso has had on the young artists of Europe and America:

"There is still a leaning on the part of the critics to write about Picasso and the other painter with whom, on grounds of extreme modernity, he is frequently coupled—Matisse—as reprehensible young men starting riotously out in life. A little book on Matisse, published by *The Studio*, incited only the other day an article in a newspaper whose author was still aghast at the daring novelties produced by the placid elderly gentleman of sixty. It is almost as if one were to attack Darwin under the impression that he had just written the *Origin of Species*.

"Contemporary criticism hardly deserves its adjective if it continues to look upon a passing generation as naughty boys, revive obsolete

thrills and adopt antiquated methods of making the flesh creep. After all, the first quarter of the century, with all its New Freedoms is over. . . .

"Though Picasso's influence has been enormous it has not, however, been uniformly good. On painting it has been actually malign. The subjects of his paintings (if so they may be called) have been sedulously copied in every part of the world. Earnest young students in New York, in Prague, in Berlin, in Vienna, in London, in Paris itself, have cribbed monotonously, the mandoline, the copy of the Figaro, the plaster cast, the heraldic figures, as if to acquire the virtue of the master by repeating him. The freedom with which he has discarded every canon and broken every rule, with which he has claimed the right of an artist to work as he pleases and as he feels, has been a giddy wine rising to the head of weaker followers and driving them into a sort of mad mediocrity.

"He, who is so capable a technician when he chooses to be, has spurned technique. When the average man sees one of those slight pencil drawings, sometimes done without lifting the pencil from the paper, he is apt to exclaim 'Why, I could do that.' A conceivable answer is 'Why not? Why should you not exercise your own hand, letting it convey in however crude a manner the impression that visible objects make on your mind?' The only conclusion

is that such a person should not immediately consider himself a master, or absolved from the necessity of work and discipline. Picasso the Liberator has also been Picasso the Destroyer. A school, several schools, have grown up who feel that they need only daub or scrawl in the cubist convention to be acclaimed. Except amongst the artisans of art, the hardy perennials of the academics, there is no standard left of 'correct' drawing, no approved method of painting. There is not even any valid criticism if painting is anything you like to think it is. . . .

"The emotional capacity of discord has been worked so hard that it ceases to excite. The abstraction is complete, and once complete the mind and senses refuse to grapple with it in unison, the senses alone receiving the somewhat trivial titillation which is given by the pattern of an Oriental rug.

"Here in fact is the Cul-de-Sac of modern painting. It has done the one thing which painting cannot afford to do. It has denied life. The Cubist is like the Mohammedan in this refusal of the physical and organic world, and like the Mohammedan he produces eventually nothing more than a decoration."

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